

# This Is Arty? P'Shaw, Says Mix

## DOWN BEAT

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### Progressive, But Not Kentonish, Says Wald

New York—Jerry Wald is walking around town yelling, "Canard!" His new 19-piece band, which debuts this month, is not a Kenton-styled crew, he says.

"That got started," he explained, "when I was seen talking to Stan in a saloon."

His band, he says, will play "progressive music." This, he adds, has nothing to do with Kenton or progressive jazz. His first sides for Columbia have certain characteristics which some people might call bop, but Jerry avoids this suggestion.

"It's a mistake to play up the word 'bop,'" he said. "It's better just to call it 'progressive.'"

#### In Rehearsal

This "progressive music" has been in rehearsal for three months. And now it consists of some 40 numbers, mostly originals, written by Manny Albam, Walter Fuller, and George Williams.

Jerry figures on playing theaters, concerts, and bop joints and as few dances as possible. He's using the currently standard instrumentation, including conga and bongos, plus two baritone, a throwback to the old Lunceford band.

"I'm using a second baritone," he said, "because a second tenor is usually playing so low on his bottom range he can't do anything with it."

Personnel for his pre-debut Columbia sides was: saxes—Frank Socolow, Sam Zittman, Harvey Levine, Wally Betman, Bon Landae; trumpets—Dick Sherman, Dick Palazzolo, Dan Vannelli, Al Porcino; trombones—Bob Ascher, Mario Baone, Bob Swope, Frank D'Annolfo; rhythm—Irv Kluger, drums; Sam Krupit, piano; Nile Carbelo, conga; Carlos Mejir, bongo, and Rudolf San Filippo, bass.

### Burke Gets Decca Hollywood Tune Post

Hollywood—Sonny Burke, one-time arranger for Jimmy Dorsey and other top bands and recently active in studio and radio work here, has been appointed general music supervisor for all Decca platter waxing at the company's local branch.

Burke takes over much of the work formerly handled by Joe Perry, recording supervisor, who like other Decca men is now shouldering some of the activities that were carried on by the late Jack Kapp.

Down Beat is published every other Friday.

### Dear Pot

New York—Down Beat's April 22 editorial, in which a gratuitous crack at Phil Harris' musicians in a Jack Benny script was interpreted as a knock at musicians in general, drew a wrist-slap from Walter Winchell. "Oh, come now," he advised the Beat via his column, "let's be adult."

This, of course, is the same Winchell who has been conducting highly adult campaigns (a) in favor of his own Hooper rating, and (b) against Time magazine.

Dear Pot: Hi ya, Blackie. Yours truly, Kettle.

### Condon Mob Cuts VA Transcription

New York—Eddie Condon and a crew of Dixielanders have cut a transcription for the veterans administration. Band consisted of Bobby Hackett, trumpet; Peanuts Hucko, clarinet; Cutty Cutshall, trombone; Irv Manning, bass; Joe Bushkin, piano, and Buddy Rich, drums.

Between exhortations to the veterans by Condon, the band played *Struttin' with Some Barbecue*, *Squeeze Me*, and *The Lady Is a Tramp*.

Transcription was made in cooperation with the AFM. It will be aired over 2,000 stations.

### Who? Ha!

New York—Xavier Cugat played to 50,000 people, grossed \$42,000 on a one-niter in a bull ring in Montevideo in April. Cugat, who writes in dialect: "Who in the States has done thees?"

### 'Missouri Waltz' State Song Over Objections

St. Louis—Over the objections of three Negro representatives, the Missouri house of representatives has passed a bill making the *Missouri Waltz* the state's official song.

The objectors, Rep. Walter V. Lay of St. Louis and Reps. William A. Cole and James McNeal of Kansas City, said the melody was okay but they didn't like the use of "mammy," "pickaninny," and "darker" in the lyric. They suggested these words might be changed to "mother," "baby," and "old folks" but the majority of the house didn't see it that way.

### Sans Bongos, Panassie Bops

New York—Things are getting worse and worse for Hugues Panassie. First bop was inflicted on his outraged sensitivities and now—*sacre Dieu!*—something even worse has raised its head, the Afro-Cuban element. "I prefer bop without bongos," he announced after a visit to the Royal Roost to hear Machito.

"Bop still has something close to jazz. With bongos, I don't feel the jazz beat. And I'm only interested in jazz."

He has found one bopper he likes—Miles Davis.

"I don't like his style," Panassie said, "But I can see he is wonderfully gifted. He sounds good in his way. He's doing things, he tells something. Charlie Parker is good, too," he added.

The French writer denies he has fought for New Orleans jazz against bop.

#### Getting Crazy

"Just because I criticized bop and like Louis, people say I'm

against bop," he said. "It's getting so crazy—all this arguing about bop and Dixie. Most jazz and all the great names of jazz—Ellington, Basie, Hawkins, Tatum—fall in between the two but nobody ever talks about that."

Panassie, making his first trip to the U. S. in 10 years, has been traveling with Armstrong, listening to what music he can find and apologizing to Lester Young.

"Lester is one of the great musicians I have overlooked for years," he said. "I just realized recently how great he is. I criticized him years ago and now I'm sorry."

By MICHAEL LEVIN

New York—If this is Arty, p'Shaw! Such was the comment of press and audience alike on the gigantic concert clam-bake staged for one week last month at Bop City night club here by well-known clarinetist Arthur Shaw. Shaw had previously announced he had severed his connection with jazz to become a serious musician and that it was time serious music was displayed in a night club, where it could reach a segment of the populace ordinarily untouched by its charms.

The bop audience on the first three nights he worked received the efforts of his conducting the 40 musicians of the Shaw symphonette with pronounced boredom and even a few catcalls. Opening night reaction was so cold, that on later evenings, Shaw cut each of his three "showings" from 90 minutes or more to about 45 minutes, and prefaced each of the selections with a short explanation of the piece's content.

#### More Confusion

This confused the audience even more, since someone had paid Irving Kolodin of the *New York Sun* to write program notes, and it was therefore difficult to tell whether Shaw thought: (1) He spoke better than Kolodin wrote, or (2) whether the audience couldn't read.

The program (with a Shaw portrait resembling Jerry Wald on the cover) numbered 23 selections, was played in three groups, ran the gamut from Prokofiev's *Classical Symphony* down to Morton Gould's *Guajira*. In the first and third sections, Shaw played groups of selections for clarinet, with Hershey Kay conducting. While in the middle period he toyed with Nickie Berezowsky's *Concerto For Clarinet and Orchestra*, which he later repeated in a concert with the National Orchestra association at Town Hall.

The rest of the program, certainly 70 per cent of the music, was directed by Shaw himself. I am not familiar enough with Shaw's background to know whether he has studied conducting.

But certainly never before has such miserable conducting been seen or heard anywhere in the music business. Shaw's concept of leading consists of raising and lowering his arms in what he thinks is approximate conjunction to the beat. Solo instrument entrance, dynamics, tempo shadings, or any coloration whatsoever are things completely outside his ken or capability.

#### Harsh? Sure

These, indeed, are harsh judgments. But Mr. Shaw is a pretender. (Modulate to Page 16)

### Auto Crash Kills Haymer

Hollywood—Herbie Haymer, tenor man featured by Jimmy Dorsey, Woody Herman, and other top bandmen, and for the past few years a top man in radio and studio work here, died April 11 in St. John's hospital, Santa Monica, of injuries received in an auto accident.

The accident occurred at a Hollywood intersection as Haymer was driving home after working at a Frank Sinatra recording session.

Haymer's car was struck broadside by another auto, the girl driver of which allegedly failed to make a boulevard stop. Haymer was thrown from his car, and the other car, which turned over, landed on top of him. The accident happened about midnight.

#### To Santa Monica

He was moved from the emergency hospital to the Santa Monica hospital, where he died at 5 p.m. the same day.

In addition to his air shows, *Chesterfield Supper Club* and *Hit Parade*, Haymer did practically all of Paul Weston's Capitol recording sessions, and may be heard in numerous "hand-picked" groups assembled for Capitol sessions by Dave Dexter. He was 33 years old, married, with two children.

### Big Sid Sick—Leaves Louis

Chicago—Sid Catlett has temporarily left the Louis Armstrong All-Stars, under doctor's orders. He has been replaced by George Jenkins, onetime Hampton and Armstrong big band drummer.

Catlett became seriously ill with heart and kidney trouble just before the band opened at the Blue Note here last month. He is expected to convalesce at his father's home in Chicago.

Red Saunders filled in on drums for part of the Blue Note week, with Jenkins coming in later. It is possible Cozy Cole will take over if Catlett is unable to return, band manager Pierre Talleir said.

The All-Stars have a midwest tour before their opening at Chicago's northside Silhouette club on May 27 for 10 days. A month this summer at a club in Anchorage, Alaska—where the army and navy have bases—was under consideration.

### Garner Waxes

Los Angeles—Erroll Garner has cut four sides for Savoy, backed by Alvin Stoller, drums, and John Simmons, bass. Numbers were *I Surrender Dear*, *Stomping at the Savoy*, *I Only Have Eyes for You*, and *That's My Baby*. Latter has a vocal by Simmons.

### Beneke's Second Line Getting In Shape Early



New York—This is what the dreamy-eyed gals who think musicians are unrestricted game never get around to realizing. Left to right are papa Buddy Yeager, with Jimmy, Bunny, and Chippy Yeager;

Jimmy Priddy with James II; Paul Tanner and Penny, and Saul Libero and Saul Jr. Fine-looking youngsters form a rather young second line for the Tex Beneke band.

### Benny, Martha On The Cover

Maestro Goodman and Martha Tilton demonstrate the be-bop hop on the cover of this issue with the greatest of ease. It's a "hop," isn't it? So what do they do? They hop, natch! Posing for the Acme photographer was in the nature of a reunion for Benny and Martha, since it was in 1937 or '38 that BG hired a then comparatively unknown singer named Tilton in Hollywood. A new tune, *The Bop Hop*, dedicated to this dance routine, has been recorded for Capitol by Goodman.



# Ingle May Try Some Bop

New York—Having torn hillbilly music into as many shreds as the laws of physics permit, Red Ingle is thinking of turning his satiric talents to more modern fields. "I keep hearing bongos," he said. "I'd like to do something with 25 bongos and a flute. The bongos should be very cheap, made in Brooklyn, and the flute should be from the Philadelphia orchestra."

"I'm also going to satirize bop. I'll use good bop played right but with double takes. I'll hire some top bop guys to cut the record and then I'll put the Natural Seven's noses on the record and say, 'Learn it, Jack.'"

Whatever he does with bop and bongos, he'll make every effort to avoid offending the true believers. That, he feels, is why his hillbilly takeoffs have been so successful. When he moved into the hallelujah market with *Cigarets, Whiskey and Wild, Wild Women*, he got a letter of protest from a religious-minded gentleman in the middle west.

## What Ya' Think?

"All I do is say that cigarets, whiskey and wild, wild women will drive you crazy, will drive you insane," Red wrote in reply. "What is your viewpoint? Do you figure they won't?"

Red's correspondent agreed they would. But why, he wanted to know, was that awful drunk on the record?

"The drunk is there for a purpose," Red wrote. "If you'll just think, he is a form of testimonial. Can't you see how mean and out of order man is when under the influence of whiskey?"

## That Did It

This argument won the man over completely.

"Tell Mr. Capitol," he wrote, "that we want you to make more of these fine religious records. I will buy one and my brother and brother-in-law in Iowa will each buy one."

Red hasn't made a religious record since.

He's looking around for greener fields now because, he says, "I'm like a guy who painted himself into a corner. I started out with a gag and now I find the thing on my hands."

When the gag, *Timtashun*, was fomented, Red was through with the music business.

## Just Horsing

"I'd seen everything three times through the window of an MCA bus. I'd been on the road for 25 years. I was tired. So I was doing bit parts in pictures. Then I was horsing around and I took it to Capitol. Jo Stafford heard a test pressing and wanted to do it. We cut it at 78 and then boosted it to 82 to make Jo's voice higher."

"Originally there was no intention of making a mystery of Cinderella Stump. It was just that Jo didn't dare tell her manager she'd done it. It might have been a bomb and that wouldn't have helped Josephine."

Today Red looks on himself as the culture of pop music.

"A tune isn't worth much to me until it starts going downhill," he



Red Ingle

explains. "When a leader announces, 'And now we will play such and such' and people say, 'Oh, God, no, not that,' then the tune's ready for us. We can probably keep going as long as people make hits and get sick of them."

## Allen, Higgy Slay Minneapolis Again

Minneapolis—The Red Allen-J. C. Higginbotham band came back to the Dome here the day before Good Friday—a day on which some eight inches of snow fell—and drew a crowd so big doors had to be locked before 10 p.m.

And they kept drawing like that the rest of their stay. Last time they were here temperature went to 20 below and they did huge business. The combination of oldsters Allen and J. C., Hodges-like altoist Don Stovall, swing musician Bill Thompson on piano, and modernists Johnny Pate, bass, and Eddie Bourne, drums, keeps 'em coming back.

Attractive Jean Williams, pianist and vocalist, still at the Frolics. ... Benny Goodman played a dance at the University of Minnesota. ... Mel Torme at the Club Carnival.

## Peggy, Jo To Repeat Summer PA Tours

New York—Peggy Lee and Jo Stafford will repeat the summer personal appearance tours they made last year.

Peggy, backed by Dave Barbour, starts with a week at the Chicago theater on June 24 and comes into the New York Paramount July 6 or 13. Josephine's tour also kicks off at the Chicago theater—on July 8.

## Ziggy Takes Tenth 'Beat' Trophy



Hollywood—Peggy Lee and Dave Barbour give trumpet man Ziggy Elman a slap on the back as he adds another *Down Beat* award to his collection. Ziggy has never failed to place in the All-Star band since it was inaugurated. The Barbour-Lee NBC airshow is one of several on which Elman works.

## Beat It!

Hollywood—Innumerable stories are told about that early Californian, Abe Lyman, taxi-driver, bandleader, and now about to become a movie producer at Republic (a series of musical westerns starring Vaughn Monroe). One often retold is of the time Abe, out to wrest a hotel spot from a rival band, took the boss into a room where the band could be heard via radio, tried (unsuccessfully, of course) to synchronize a metronome with the band's beat. Then he turned to the boss and said, triumphantly, "See! I told you those guys couldn't even keep time!"

The band went out, and Abe's went in.

## State Dept. Adds Bop To 'Voice Of America'

New York—Bop has been added to the ammunition of the state department's short wave *Voice of America* programs. The *Voice* is recording the audio parts of CBS television's *Adventures in Jazz* series and broadcasting them to Europe, Latin America, and the Far East.

A press release from CBS announcing this contained several exciting tidbits, including the revelation that "the state department says citizens of European countries ... are avid hot jazz fans" and the fact that someone named "Sara Vaughan" has been one of the guests on *Adventures in Jazz*.

## Now, Here's A Cool Number

New York—Could be there is more to *Lemon Drop* or *Anthropology* than meets the ear. At least Justice Alfred J. Hoffman thinks there could.

Hauled before him was one Al Rodgers of the Bronx, accused of taking numbers bets. A plain-clothesman said he had seen eight people walk up to Rodgers, slip him some money, and walk away, as Rodgers made some entries in a book.

Explained the cop: "Imagine my embarrassment when, on looking in the book, I found nothing but a lot of freshly-written music. But I arrested him anyhow."

Basis for the accusation was provided by Patrolman Abraham Chess, a police department decoder for 25 years.

## Real Simple

"This is all very simple once you get the clue," he explained. "Each line of the staff and each space between the lines represents a figure. Now, you read the notes from top to bottom and you find they represent numbers from one to five. Reading upward, the notes represent numbers from six to nine. So, if there are notes on the top, third, and fifth lines, you get one, three and five. The spaces are zeros."

An assistant district attorney told the judge he had tried having the music played.

"It doesn't make any sense," he said.

"But," interjected Rodgers' lawyer, "this is be-bop music. Of course it doesn't make sense."

Justice Hoffman decided that the police department's decoder knew more about music than Rodgers' attorney did. He found Rodgers guilty.

## Nat Set For Series Of Texas One-Niters

New York—King Cole and the trio start on a tour of one-niters when they finish their current Bop City stint on May 26. Group will hit New Orleans, Beaumont, Galveston, Dallas, Shreveport, Fort Worth, and Houston, winding up in San Antonio on July 5.

Cole has cut an album for Capitol on which his vocals are backed by woodwinds, strings, and a vocal quartet.

## Haines Proves Self Tops; Sells Tough Copa Crowd

(Reviewed at the Copacabana, New York)

Except for a few top names, the Copacabana is usually murder on a girl singer. The clientele will look, if a girl has what to look at, but they're not so apt to listen. Connie Haines, who definitely has what to look at, is proving she's ready for the top spots by catching both

the mikeless approach gets attention. In fact, she's turning the trick doubled in spades. At one point she deserts the Copa's booming amplifying system, sings a ballad without a mike, and is rewarded with so much silence you could hear a tip drop.

Connie has been around for quite a while now and has learned practically all the fine points of selling. Her voice is no terrific instrument but it's adequate for her purposes and, with her all-around know-how, she gets the most out of it.

This was Connie's first date at the Copa and she came in with rather elaborate production ideas and the intention to do a more-or-less even split between ballads and rhythm numbers. She learned fast. The production ideas went out before she opened and in a few days she had thrown out all but one ballad per show. Copa audiences have to be hit over the head so Connie adapted and started slugging.

## Class

If nothing else, this adaptability gives an idea of the girl's class. She comes out punching with *I've Got My Love to Keep Me Warm* and moves into her current Coral disc, *How It Lies*. For a brief change of pace, she does *So in Love* without a mike. Her voice doesn't show up to great advantage on the ballad but the challenge of

the mikeless approach gets attention.

She winds up with three fast standards, *I Can't Give You Anything but Love*, *Darktown Strutter's Ball*, and *Do Me Like You Do*, and encores with a calypso, *Up and Down*.

All of this is done at a rapid-fire pace tailored for the Copa and embellished with genuine artistry. Connie has reached a point at which she has pretty well sized up her own abilities and has the confidence to show them to their best advantage. She has the polish, sparkle, and sureness which ought to carry her into the top brackets.

## New Orleans Jazz Showdown Near

New Orleans—A musical showdown is due very shortly now that Sharkey Bonano and his Kings of Dixieland have entered into direct competition with the Parisian room by presenting their weekly Sunday afternoon Dixie bash at the same time as that staged by the P.R.

The promotion is a cooperative affair, with bandsmen Santo Pecora, Lester Bouchon, Monk Hazel, Chink Martin, and Jeff Riddick sharing the loot with Sharkey. Financial disagreement is reputedly the reason that caused Bonano, Hazel, and Martin to pull out of the original Parisian room band several months ago.

The new venture has the support of members of the N.O. Jazz club and of popular two-beat disc-jockey Roger Wolfe, who acts as emcee. First two concerts were only moderately successful, both musically and financially. The music will undoubtedly improve; whether the attendance will remain to be seen.

Meanwhile, the Parisian roomers are rocking right along. Station WWL has climbed aboard the bandwagon with a 30-minute rebroadcast of the concert. Ex-Wingy Manone clarinetist Tom Costa has taken over the late Irving Fazola's chair in fine style.

—Nick Gagliano

## Bagli To Columbia

Chicago—Sam Bagli, Frankie Masters band manager, has joined the promotion staff of Columbia records here.

## Hollywood Courtship, Via Nevada



Los Angeles—Squinting in the sunlight, and in the steady gaze of a wife of Errol Flynn, and singer Dick Haymes, separated from Joanne Dru, return by plane from Las Vegas. Nora reportedly began divorce proceedings, and a future alliance seems in the offing. Haymes also separated from his manager, Billy Burton. (Acme Photo)

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# Jackson Band Good, But Chub's Antics Lack Taste

Reviewed at Mineola high school, L. I.

Saxes—Ray Turner, Al Young, tenors; Frank Socolow, alto; Marty Flax, baritone.  
 Trumpets—Al Porcino, Norman Faye, Charlie Wolpe.  
 Trombones—Marlo Daone, Bob Swope.  
 Rhythm—Gene DiNovi, piano; Tiny Kahn, drums; Tom Kelly, bass; Joe Harris, conga.  
 Vibes—Teddy Cohen.  
 Vocals—Paula Castle.  
 Arranger—Tiny Kahn.  
 Chubby Jackson, leader.

There's really nothing wrong with Chubby Jackson's big bop band which can't be cured by putting the happy monster back to work on the bass. He has collected a good group of musicians and built up a small book of adequate bop arrangements which his men bite into cleanly and with vigor.

The main drawback to the band as it stands is Chubby himself. Except for a bass duet specialty with Tom Kelly, he has given up playing entirely and devotes himself to between-numbers chatter and varied gesticulations while the band is playing. He doesn't even beat off the numbers, the band getting its cues from Tiny Kahn at the drums while Chubby shuffles around aimlessly.

This renunciation of the bass might be okay if Chubby's antics contributed anything to the band. But Chubby is actually not half as funny as he seems to think he is. Nor is his taste particularly trustworthy. Result is that instead of abetting his crew's music, he distracts from it and in some ways leaves a bad impression which has nothing to do with the music he's putting out.

## Lacks Variety

A secondary and minor drawback—one that is easily understandable in a band as new as this—is the lack of variety in the outfit's book. It's almost straight bop at a practically unvarying tempo and within a limited area. Everything is hammered out at the same level and eventually monotony sets in.

Some attempt at pace is made by the use of occasional pop medleys spotlighting soloists in the band and the introduction of comedy numbers. The medleys are pleasant but the comedy is pretty feeble. A production called *The Evolution of Jazz* is more often embarrassing than funny.

When it was first unveiled at the Royal Roost, Chubby admitted it was amateurish but since it had just been thrown together it was expected to improve. A month later it still smacked of amateurism and showed no indications of getting

over it. The band was caught at one of the series of high school concerts it has been giving around New York. The original idea of the series was to blend some bop education into the concert. At Mineola it devolved into a straight concert plus some very vague interpolations on bop by Chubby. Anybody who was going to get any education out of it had to have a bop master's degree to start with.

## Drive, Good Solos

Reason for piling all the above claims on the band is that it is a basically excellent outfit which ought to be showing up a lot better than it has so far. It has loads of drive stemming from Tiny Kahn and gets clean, tasteful solo work from such sidemen as Ray Turner, Frank Socolow, Rob Swope, Al Porcino, Teddy Cohen, and Gene DiNovi.

But, as it stands, there is nothing distinctive about the band to set it apart from other, better known outfits in the same vein. Part of this can probably be attributed to the time and effort Chubby is wasting trying to be cute.

The band is currently carrying dancer Steve Condos and Irv Lewis, comic and trumpeter, with it. Condos knows what he's doing, does it excellently and brings a lot of professional polish to the setup. But Lewis' comedy is on much the same level as Chubby's. In a high school auditorium, the boys looked very much at home. Paula Castle, Chubby's vocalist, on her first professional job, has improved enormously in her few weeks with the band and shows signs of developing into a very effective Vaughan-style thrush.

—ed

Down Beat is published every other Friday.

# Boyd Still Most Complex

Reviewed at the Blue Note, Chicago

Trumpets—Andrew (Fats) Ford, Al Dursi, George Cirillo, Mazie Gussak.  
 Trombones—Harry DiVito, Angelo Callea, Al Lorraine.  
 Reeds—Jack Rothman, oboe, English horn, tenor; Jay Lishin, alto, clarinet, tenor; Al Block, flute, clarinet, alto; Frank Muscarelli, clarinet, tenor; Hy Mandell, bass clarinet, baritone sax.  
 French horn—Richard Dunn.  
 Rhythm—Lloyd Trotman, bass; Gene Kutch, piano; Phil Falla, drums.  
 Arrangers—George Handy, Eddie Finckel, Johnny Richards, Raeburn.  
 Vocals—Ginnie Powell.  
 Boyd Raeburn, reeds, leader.

Chicago—"My friends say the trouble is that I'm ahead of the times. So, why worry about me laying off? I'm just waiting for people to catch up." Boyd Raeburn was still just missing the people, and for no good reason, when he opened at the Blue Note here late last month.

## New, Non-Esoteric David Now On TV

Chicago—Dave Garroway has given up his "tiger" and similarly stylized whimsicalities for television. His WNBQ (NBC-TV) show, aired on the full network for the first time recently featured Louis Armstrong as guest, and the regular cast of the Art Van Damme quintet, Joe Gallicchio's studio band, singers Connie Russell, Jack Haskell, and Carolyn Gilbert, and the new, non-esoteric Garroway.

Show, 9 to 9:30 p.m. Saturdays, is produced by Ted Mills, directed by Don Meier, and has Bill Hobin and Bob Banner planning the musical sequences. It is currently sustaining.

Hobin has been working on a package which is now ready to be sold and which would use a "show boat" format to air various acts, including singer Lane Adams, and "strictly authentic jazz music," tentatively the Doc Evans band. Script is by Billy Rogers. Although the whole thing was originally to be put on a sustaining basis, it will now appear only if a sponsor is to be found, Hobin says.

## New Columbia Prexy

New York—Edward Wallerstein, board chairman of Columbia records and chief executive officer of the company, added the disc firm's presidency to his duties May 1. Wallerstein, who has held the job before, succeeded Frank K. White, who was elected president of the Mutual Broadcasting system in April to replace Edgar Kobak. White had been president of Columbia for 15 months.

## And Rickey Makes 3

Lynn, Mass.—Rickey King temporarily shelved his plans for a Dixie band and is currently appearing at the Red Fox with a trio consisting of Bill Chamberlain, piano; Mickey Arnaz, clarinet, and King, drums.

what reminiscent of Al Killian in appearance, and must have terrific strength to have played, as he did opening night, the high note stuff on tune after tune all evening. In fact, he was the only trumpet to take a solo chorus.

Trombonist Al Lorraine, ex-Victor Lombardo and with Skitch Henderson for three years, played some pretty horn, to contrast with, first, Di Vito's roughtoned "gone and going" bop and, incidentally, with the band in general.

Although they did play some slow things—at what might have been a danceable tempo for expert dancers—and some which had a solid jump beat, the pyrotechnical, eerie, and weird dominated the complex interaction between sections and individual instruments. Sounds splintered from the oboe, the two bass clarinets (of which Boyd played one), and the other reeds and horns in almost visible combinations, like the vivid colors of a kaleidoscope being shaken up and then forming pattern after original pattern. Great use of the flute, and constant French horn gave delicacy and soft bass when needed.

## Reeds Outstanding

Outstanding as a section was that of the reeds. Both Rothman and Lishin, who did a fine, soft, breathy tenor solo on *Stardust*, were especially notable. Section got good blend too, though never, of course, as monotone a blend as Woody's saxes. But Raeburn's is not a monotonous unit, and never has been.

Lishin, Kutch and Callea do some arranging for the band; Callea on *Lemon Drop*, which has cutting up and singing by Ford and Mandell; Lishin on *Whispering*, and Kutch who wrote an original called *Movin' Along*.

Ginnie Powell, Mrs. Raeburn, handles the vocals capably, though not as well as she would if she would get some coaching on control. Her low tones flat and wobble consistently, though how anyone could sing with that background is a wonder. She's an appealing person to watch, but it would be nice to be able to listen without wincing, too.

Raeburn plays some school dances in the east ("They specify in the contracts that four out of five numbers be slow," he reports) before opening at NYC's Apollo May 6, for a week. Negotiations with a major record company are now in progress for the band, while Ginnie has a new Decca contract.—pat

Your next copy of *Down Beat* will be the issue of June 3 on the newsstands May 20.

## Evolution Of Jazz

by J. Lee Anderson



I Controversy over the whats, whos, and wherefores of the musical "glory that was New Orleans" will always rage among collectors and patrons of le jazz fig. It is an impossibility, therefore, to separate any one man or group and bluntly maintain that: "Man, here is the greatest." But among the many graduates of the N.O. school, Willie (Bunk) Johnson must surely be placed near the head of the class. Bunk, born in 1879, began his study of the trumpet at the tender age of six under the tutorage of Prof. Wallace Cutcher, an instructor at New Orleans university. Upon his graduation in 1894, Bunk joined the band of Adam Oliver but soon left to play second cornet with Buddy Bolden.

II As Bunk himself describes his early days "... I got crazy to play with Bolden, and Bolden played my style of music that I liked. I liked to read but I rather played that head music better ... more jazz to it. I could read good ... good reader ... but Bolden played mighty much by ear ... but anything that he played, I could whistle, I could play. And I jumped Oliver's band and went with Bolden. That was in 1895. ... From then on, Bunk claimed an active membership in practically all the important bands that flourished during the early 1900s, even playing engagements with the more commercial orchestra of John Robichaux, which played the "high society" circuit of the Crescent City.

III Bunk's musical activities remained centered around New Orleans until World War I when, like many fellow jazzman, he got the wanderlust. In the years that followed, Bunk worked river boats, honkytonks, circuses, theaters, and vaudeville shows throughout the U.S. and his travels also included junkets to South America, Asia, and Mexico. He returned to New Iberia, La., in 1931 and settled down to jobbing with local bands. Unfortunately, shortly after his homecoming, Bunk's trumpet was demolished in a dancehall fracas. This misfortune, coupled with the loss of his teeth, brought about his retirement. The succession of ill-paying jobs that followed was indeed a far cry from the "good times" of a few years before.



## CHICAGO BAND BRIEFS

## Everything Moving Too Fast? Not The Abbey 3

By PAT HARRIS

Chicago—The southside's cluttered and sometimes raucous 63rd street and Cottage Grove neighborhood has been home for almost two years for the Leon Abbey trio, and the only thing that saves this fact from complete incongruity is that the spot Abbey plays, Harry's, is as well behaved, as cheerfully pleasant, and suave as the trio itself.

Abbey plays violin, and came to Harry's straight from 12 weeks at the Blackmoor room of the Wisconsin hotel in Milwaukee. A Minnesotan, he went to Europe in 1927 and did not return for 13 years. He had a 12-piece band at the Embassy restaurant, Club Florida, and Chateau Madrid in Paris, toured the whole continent, and spent two years in Scandinavia.

This might indicate something of what Abbey sounds like, or at least what his musical inclinations are. Band and patrons move at a slow, relaxed pace—in contrast to the usual frantic activity in neighboring places of resort. But this doesn't mean the group is not accepted by the colored population in the area, for they were eighth in the Chicago Defender's poll, in the classification headed by the Ink Spots.

Barrington Perry, piano, and Rail Wilson, bass, are not only excellent in the trio, but occasionally play without Abbey's lead and do a beautiful, and less Zigeuner-like job.

## Miracle's 'Marie'

Abbey's three, plus John Goodloe, guitar, cut some records for Chicago's Miracle label which ought to be coming out any day now. Singer Browley Guy was featured, and the sides, *Oh Marie*, *Out of Nowhere*, *I've Got My Love to Keep Me Warm*, and *You Will Remain in My Heart*, are not only good music, but ought to sell. *Marie* is prime jukebox material, and Guy does a remarkable though somewhat Laine-like vocal. Each tune gets an individual treatment, which means that the Laine got lost after *Marie* was cut.

Guy sang at the Tiajuana in Cleveland a year ago, appeared on an Arthur Godfrey show, but as far as we know is not working now.

Miracle has had 22 releases in its two years of operation, and estimates that 19 of them were "hits." Sonny Thompson's *Long Gone* was the top seller. Firm is headed by Lee Egalnick and Lou Simpkins.

Though things in general are very slow, some Chicago musicians are working, even if it is on a day-

by-day or week-to-week basis.

Boyd Kelly's trio opened at the 950 Lounge, Oak and Wells streets recently. Roosevelt Sykes in his second six weeks at the Hollywood lounge at 39th and Indiana, with Ernest Crawford, bass, and Charles Stewart, tenor. Ernie Harper soloing at the 113 Club piano, on 47th street.

Jump Jackson, with Wendell Owens, Johnny Morton, and Fred Clark at the Lake street Corner, while Dick Davis at the Quality lounge on the south side. Former Sunset Royals tenor Davis has Buddy Smith, drums, John Young, piano, Eddie Calhoun, bass.

Claude McLin out of the Macomba, replaced by Tom Archia's group. Far south Macomba had the Tom Sandi three replace Larry Grady's trio.

Bob Perkins still at the Nob Hill, which discontinued the Sunday afternoon hop sessions, though Jay Burkhart's band will probably continue on Monday nights until summer. Former Phil Spitalny clarinetist Jose Chavez is at the piano on weekends, opposite Perkins' trio.

Silver Frolics, at which Dorothy Claire opened recently, has the Day, Dawn and Dusk combo in for four weeks starting May 20.

## Armstrong on Howard St.

Rhythmites at the Bar O'Music, with Lil Armstrong there on piano weekends. Louis and his All-Stars will be playing at the Silhouette across the street for 10 days starting May 27, while Charlie Ventura is supposed to play there from June 28 to July 26, when Herbie Fields returns.

Dixie has flown from the Argyle, where George DeCarl's band is ensconced. Bob Carter three left the Music Box, which thought it might forget about music for a while.

Long, long stay seems to be the future of pianist Louise Brown and the Humberto Martinez combo at the near-north Airliner, while same is case for Al Morgan and the Billy Chandler band at Hel-sing's.

Martiniere restaurant keeping George Winslow, with their new outdoor dancing pavilion opening June 3 with Jimmy Dorsey. Henry Riggs' rocking band may add Sundays to their Friday and Saturday night schedule at the Copacabana in Chicago Heights, though still keeping Sunday afternoons at

Pat's Tap, and Monday nights at the Casablanca.

Leon Shash' Cosmopolitans holding forth at the Old Hickory, Clark and Diversey, where they expect to stay until July.

## Barrett Disturbed

Barrett Deems really beating it out at Randolph Square, while the big sign out front proclaims "world's fastest pianist," a title intermissionist Ray Dixon would make no attempt to claim. Deems, whose frantic demeanor sometimes slips into despairing doldrums, is trying hard to educate the Randolph squares, who, as transient trade in the loop is prone to do, come in because of the flash and leave when it keeps up.

Deems is determined to keep a reputation as a fabulous rudimental drummer without succumbing to what he fears are the intentions of the powers that be. "They want you to jump off the stand into a barrel. Kill yourself—that's all they want. I'll quit the business before I'll be a clown." Ah, sweet placidity!

Riviera has Ronnie Meyers, piano, and Kay McDonald, organ, with Katherine Page at the organ during the day. Yes, Eddie Wiggins' photo's still out front.

## Dodds III, Anita Back

Baby Dodds' return to the Bee Hive delayed by illness, which kept him in New York. Booker Washington continued in his place. The third very successful Schenck-sponsored concert there featured George Zack's Bar Room Boys (Zack, Bill Price, Bob McCracken, Jimmy James, and Danny Alvin) and the regular Hive inhabitants, plus Cripple Clarence Lofton, Natty Dominique, and Mama and Jimmy Yancey.

Pianist Jack Gardner working at the Tower on N. Wabash, while Tut Soper at the Hi-Note on intermission piano. Anita O'Day is back there, with Max Miller's trio. Trio Clox at the Taboo recently, and will probably return there soon. Chet Roble at the Cairo, while the Dixielanders continue to go through the old tunes at Isbell's.

Rudy Kerpays at the Fireplace, 2137 E. 71st street, six days a week, as solo pianist. Three Brown Buddies continue at the Club Moderne, with Helen Dee on intermission piano.

## Russo Technological

George Hofer of the Beat's staff introduced the Bill Russo band to Illinois Institute of Technology students at a concert there recently. George has been called upon to give his impartial aid to bashes put on by the moldiest of figs, and all the way up the line to the Russo progressives.

National Music week climaxed in Chicago by a program May 5 in Kimball hall, with a *Bach to Bop* presentation. Bop part to be demonstrated by Gail Brockman, Kenny Mann, Cy Touff, Red Lionberg, Jimmy Gourley, Gary Miller, and Gene Friedman.

Blue Note has Dizzy Gillespie's band currently, with Charlie Ventura coming in May 23. Very advance bookings at this spot include two weeks of Woody Herman starting September 5, and Duke Ellington in October.

## An Augmented Five

Bassist Kenny White augmented the Doc Evans band at the Note recently, and Evans pianist Joyce Lacy and White backed Maxine Sullivan.

Frances Langford and Jon Hall to the Chicago theater May 13, while another husband-wife team, Dave Barbour and Peggy Lee, open there June 24. Jo Stafford, possibly with singer Gordon MacRae, to the loop theater July 8, with Dennis Day & Co. later in July.

Kay Thompson tentatively set to follow Lena Horne at the Blackstone hotel's Mayfair room on May 14.

Recently at Vic's in Aurora were Phil Durant, drums and vibes; Eddie Critchlow, guitar; Jimmy Murphy, tenor and leader, and Gene Simpson, piano. Reportedly good music, and nothing but. Replaced by the Versalaires.

Your next copy of *Down Beat* will be the issue of June 3 on the newsstands May 20.

## Spanier, Sullivan Working Together Again At Jazz Ltd.

Chicago—For the first time since 1940, he says, Joe Sullivan is working a steady Chicago job. He's here at Jazz Ltd., replacing Don Ewell on piano and once more working with Muggsy Spanier. And the two are happy in this town. Their families are here, and, as Muggsy says:

## Still A Student But A Promising Writer

Chicago—Twenty-two-year-old composers aspiring to write big-time musical comedy are no phenomenon, especially in the outer offices of New York's and Chicago's publishing houses. All of them know they've "got the spark," but many of them end up selling shoes or typewriters.

Not so with Sid Siegel, a third year student at Roosevelt college's School of Music here.

Though still in his early 20s, Sid has already several published tunes and a top notch recording behind him.

## Published

Campbell Music recently put out *Flirtin'*, and several months ago Sid's *Don't Need No Scenery*, from last year's original Roosevelt review, *Skyhigh*, was published by Barthel.

Currently, Sid's directing the music for *I'll Tell the World*, original musical comedy written and produced by Roosevelt theater, presented for the first time early in May. He's written some 20 musical sequences for the production, one of which is in publisher's hands right now.

## Saunders, Illinois Head Regal Bill

Chicago—Red Saunders' band was scheduled to replace Hot Lips Page's unit in the Regal theater show starting May 6 for a week. Savannah Churchill, Illinois Jacquet, and the King Odom four complete the bill.

On May 20 the Regal has the George Hudson ork, the Ravens, and Dinah Washington. Louis Jordan, Paula Watson, and the Will Mastin trio open June 3, while Woody Herman and Nellie Lutcher are expected there for the week of June 17.

The recent appearance of Nat Cole and his trio at the southside

troubles of being a leader. You just play your sets, go home, and collect a check every week." Rest of the band lines up with club owner Bill Reinhardt, clarinet; Munn Ware, trombone, and Wally Gordon, drums.

The crew, despite some thinness, is playing about the best Dixieland in town. It doesn't rely on the old adage followed by so many groups, "Play as loud and fast as you can, guys, they'll never notice the mistakes and will flip over it."

## Change Pace

Instead, they change pace nicely, mixing the old toe-tappers like *Jazz Me Blues* and *Washington and Lee Swing* with things such as *Sweet Lorraine*, Muggsy's famous *Relaxin' at the Touro*, and *Careless Love*.

Best work of the group, unfortunately, comes in the solo work. All are excellent solo men—Reinhardt with his somewhat wavering tone, odd enunciation, but good ideas; Ware, who gets away from the traditional in his rides; Sullivan and Muggsy whom you know about.

But the ensemble work falls just short of what Dixieland is most noted for—a crisp, kicking beat and booting trombone. Gordon seldom holds a firm beat, Ware often plays as if he had the cornet part, doesn't lay down a healthy buh-wah when it should be there for the others to rest on.

## More Work?

But the nucleus of a fine band is there—maybe a little more work together will do it. And it still is, like we say, about the best Dixie in these parts, played sincerely, cleanly, and thoughtfully. It doesn't try to blast you out into the street and incite to riot.

Besides, like someone said, don't worry about that beat. Muggsy and Joe will straighten it out. They're a rhythm section in themselves.

—jac

theater was augmented by Jimmy Dale's local band, fronted by trombonist John Avant, and featuring Leon (Skylark) Ketchum on vocals.

## Chicago CBS Recoups With Agnew



Chicago—They're not lotus eaters, though they look as blissful. Maybe it's because Charlie Agnew and group were sold as package for CBS staff work here, and had to beg off job in the Lotus room of the LaSalle hotel. With Agnew, who plays trumpet, vibes, and sax, are pianist Max Hook, guitarist Leon Kaplan, and bassist William Dailey. Radio deal was set by booker Gus Edwards, who also got the Don Orlando group on the same station at the same time. CBS here recently gave all studio musicians their notice.

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# Marshall College Crew Bops Sweet

By MILT SUPMAN

Huntington, W. Va.—Bop has come to the Marshall college campus and it's been here for more than a year. The "Responsible" is Johnny McCoy. The band, six pieces, is led by 24-year-old McCoy, who is also the band's singer, arranger, trumpeter, and sometimes pianist.

But the band's greatness and exciting music come from its sidemen as well as McCoy. Musically, it is the most progressive outfit around here. Instrumentally, it is the most perfect. All arrangements are special, with not a stock to be found.

McCoy is a bopper, loves bop, and can write it. In an evening's time, you'll hear *Don't Blame Me*, *I'll Remember April*, *52nd Street Theme*, *Anthropology*, *Spotlite*, and an E-flat takeoff on *Twelfth Street Rag* complete with cymbals, bass drum, and glockenspiel.

## Lineup

The band's lineup: McCoy, trumpet; Kenny Hayes, bass; Louis Herwig, guitar; Lou Preston, tenor; Harry Dobson, tenor, and Phil Hannigan, drums.

Where's the piano? Jack, there isn't none. With the exception of a few McCoy chords here and

there on things like *Lover* and *Spotlite*, the piano is excess baggage. McCoy wrote the whole library without thinking of a piano and, furthermore, you never miss it.

The rhythm section gets a strong beat, and with the drive of bassist Hayes and guitarist Herwig, you can listen without wondering where the 88er has gone.

The band is on a George Barnes octet-Art Van Damme kick, and whatever they play moves. It is a very professional sounding group. You can hear bits of fine jazz from Dobson and his Hawkins-like tenor, the Eager-sounding Preston, and McCoy.

## Outside, Too

After a year of proms, informals, and other dances, this college crew has drawn some nice outside jobs around the state. Local booker Dee Brewer thought so much of the group, and vice-versa, he's now their manager.

The band isn't loud, it blows nice sweet music, kicks bop in an easy vein. We think it's great.



Huntington, W. Va.—Here's the band Marshall college folks think blows up a storm. Led by Johnny McCoy, in front, the crew plays a slightly sluiced-down bop, tending a little to the sweet side. Lineup has, from left to right, Lou Preston, tenor; Lou Herwig's left shoulder and piece of his guitar; Harry Dobson, tenor; a slightly obscured Phil Hannigan, drums, and Kenny Hayes, bass.

## Exciting Bop Group Found In Pittsburgh

Pittsburgh—Every musical group in the country today is trying to get a new musical sound and an original book—even caterers of the kazoo.

Right outside of here, in a town named McDonald, we found one that does. It's called the Four Strings. Don't let the name scare you, they play great bop. Have been doing so for three years.

Unit consists of Joe Kennedy, violin; Ray Crawford, guitar; Fritz Jones, piano, and Tommy Sowell, bass.

## Good Book

We caught a rehearsal recently and were knocked out. Their book includes numbers like *Sophisticated Gentlemen*, *Lover Man*, originals—including *Tempo for Two*, written by Kennedy and Irving Ashby and recently put on wax by Nat Cole—and *Buttons and Bows*, which really should be called *Buttons and Bop*.

*Tempo*, for example, opens with an intricate melody pattern riffed lightly by guitar and violin at a breakneck tempo. Everybody comes in for a solo, with constant rhythm building on piano and bass. And

right here we want to say Kennedy plays the cleanest violin we've ever heard, with Jones an amazingly facile, tremendous bopist.

The group has lovely intonation, dynamics, and a compelling beat.

## Showmanship, Too!

And if showmanship were to decide the success of this combo, they never need worry. On tunes using Afro-Cuban rhythms, for example, Kennedy solos on violin while Crawford uses his guitar case as a bongo. Saves expense, they say.

The Strings have waxed an album for Disc called *Trends*. Get it. You'll see what we mean when we say they are original, produce depth of tone and precise phrasing, and, above all, really listenable bop.

—Bettelou Purvis



Pittsburgh—The Four Strings (see story in adjoining column) at a rehearsal at Fritz Jones' house. They are, front row, Ray Crawford, guitar, and Jones, piano. Standing are Tommy Sowell, bass, and Joe Kennedy, electric guitar.

Down Beat is published every other Friday.

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by THE SQUARE

Emulating Jo Stafford's success in making like a hillbilly as Cinderella Stump, Kay Starr yodels under her own name on the Capitol platter of *Wabash Cannonball*, backed by the cowboy band of Merle Travis. It is flooding the juke boxes with jitneya. . . . Former TD vocalist Stuart Foster and his wife, Pat, expect an addition in September. He is singing at the Copa in Pittsburgh.

Frances Bovick, Omaha singer, has replaced Marjorie Hughes with

Frankie Carle. Marjorie, who is Carle's daughter, also doing a single. . . . Frankie Laine winds up his radio stint on June 6 and heads east in theaters, Loew's, St. Louis, June 23; Oriental Chicago, June 30 for two weeks; Shea's,

Buffalo, July 23; Convention hall, Ashbury Park, Aug. 7. . . . Bob Chester will reorganize in New York. He has been spinning platters on WKMH, Detroit.

Porky Cohen, trombone from Lucky Millinder's band, replaced Dick Noel with TD and Bill Holcomb, bary and flute, has taken over for Marty Berman. Millinder has added Billy Miles, bary and alto, and Don Joseph, lead alto. . . . Gene Williams' crew went into the Glen Echo, Maryland, on May 2 for two weeks with options. . . . Dell Parker, who used to sing with Barnett, is featured at the Park Avenue restaurant in Gotham.

James Murray RCA up in charge of records, is in Europe checking interest there on Victor's 45 rpm's. He'll also scout for talent during his three-month trip. . . . Flack Milton Karle has moved his mimeograph from the Lincoln hotel to 1650 Broadway. He does his wheeling for Frankie Laine, Fran Warren, Ray McKinley, King Cole, Gene Williams, Johnny Desmond, Roy Milton, Dizzy Gillespie, and Jerry Wald. Get 'em all in, Milt?

Doris Brooks, Ted Steele's wife, is building a 15-minute radio and TV show around the Teddy Napoleon trio. . . . Columbia cut first solo sides last month for Rosemary Clooney and Marjorie Hughes. . . . Nobody recognized Vic Damone's new nose when he finally unveiled it. . . . Paula Watson is touring with Louis Jordan on his current theater jaunt. . . . Ray Anthony at NYC's Statler June 20.

Drummer Alvin Stoller and Irv Roth, alto, got their local 47 cards in April. . . . Jess Crawford's 1926 organ disc of *Ting-A-Ling*, a waltz hit of the era, has been revived by Detroit disc jock Ed McKenzie. Blue Barron has waxed it and other cuttings are set. . . . Ray McKinley, now at the Deshler-Wallick in Columbus, Ohio, goes into the Steel Pier, Atlantic City, on June 26 for a week.

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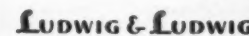
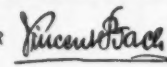
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# Welk The Most Improved Mouse Band Of The Year

Reviewed at the Roosevelt Grill, New York city.

Saxes—Orest Amodco, alto, clarinet and flute; George Aubrey, tenor and clarinet; George Willard, alto and clarinet; Clark Gandy, alto, baritone and bass clarinet; Garth Andrews, tenor, clarinet and bass saxophone.

Trumpets—Clarence Willard, Leo Fortin, Dick Hill.

Trombone—Barney Liddell.

Rhythm—Larry Hooper, piano; Gerald Burke, organ and celeste; Nicky Aden, drums; Bob (Tex) Cromer, bass.

Vocals—Helen Ramsey, Garth Andrews, Dick Hill, Tex Cromer, and Ray Woldum, whistler.

Arrangers—Paul Summey, Lew Davis.

Lawrence Welk, leader, accordion.

By JOHN S. WILSON

New York—Probably the most improved mickey outfit of the year is Lawrence Welk's champagne bubblers. In the past eight months Welk has built up his band with an eye to getting a deeper, richer sound and has simultaneously started playing down the more outright rippy-tippy elements which used to characterize his music.

The champagne bubble gimmick has been almost entirely eliminated, replaced by what is at times a practically Hal Kemp type of background. Gone, too, is the *brautauhaus* book in favor of a slightly more sophisticated library. As it stands now, the Welk crew is one of the few outfits which can fit readily into the Roosevelt mold, firmly established by Lombardo, of a smooth sound with a lilting, steady beat.

Welk gets a lot of color out of his reed section, which includes flute, bass saxophone, and bass clarinet in addition to the usual tenors, altos, and baritones. Even the leader's occasional accordion noodling sounds better blended into this background.

## Rich Sounds

The book is a strict tempo affair, with everybody under wraps most of the way. But on the rare occasions when it permits a full-voiced blend, as in their *Begin the Beguine*, the band produces a wonderfully rich sound—a long step forward from their old tinkly sound. And it suggests that a little more work in this direction would give Welk a really distinctive band.

The band carries a raft of vocalists, all doubling except the girl, Helen Ramsey. All of them are adequate for Welk's present purposes. He also has a non-puckering whistler, Ray Woldum, who produces some of the most fantastic faces this side of a Karloff movie while operating his tweeter.

Welk himself presents a pleasant, ingratiating personality with a slight tendency to conduct everything in sight, including piano solos and the audience. He overhams his brief accordion interludes, a quality which psychologists would probably explain as overcompensation.

## West Coast Jams At Barbary Coast

San Francisco—A series of Sunday jam sessions sponsored by Hal Fenton and Norm Doelger, operators of Fentone records, was inaugurated April 24 at the Barbary Coast.

Tagged *Bop at the Barbary Coast*, the opening session featured Red Callender, Charlie Mingus, Herb Caro, Allen Smith, Cal Tjader, and other local bopsters.

Deal is to continue the sessions as frequently as possible indefinitely. In the main, they will feature Fentone recording artists like Mingus and Caro.

Later, according to Hal Fenton, it's planned to present a series of bop concerts at high schools in this area. They also will feature Fentone artists. This will be the first time such a venture has been attempted in these parts.

## Herd Saxes Sloppy At Iowa U Dance

Iowa City—Living up to tradition, the Woody Herman herd bopped, soothed, and generally played nice for a dance held here recently in the student union.

Paced by a driving trumpet section, the usual fine trombone work, and a not-so-good sax section, the men turned in a creditable job.

The saxes didn't live up to the Herman standard. Three new men joined the band only a short time ago and were not yet acquainted with the book. Carrying on for Zoot Simms, Stan Getz, and Al Cohn, who cut out, were Gene Ammons, Buddy Savitt, and Jim Guiffre.

## Unfamiliar

They played good solos, but, because of unfamiliarity with the book, were forced to stumble around a bit on the unison work. Without Serge Chaloff and Sam Marowitz the whole section would have been lost.

Vibist Terry Gibbs, Bill Harris, and vocalist Mary Ann McCall were the show stoppers of the affair.

—Drake Mabry

## No Moon At All—Real Gone Foiled

New York—Since the laws of nature are still in operation, it was only natural that an eclipse of the moon in the east on April 12 should have produced a simultaneous eclipse of Real Gone Vaughn Moonroe.

Real Gone Vaughn was involved in a promotion gimmick for *Dreamy Old New England Moon* on that night at the Meadows, Framingham, Mass. Girls from New England colleges had been invited to have their pictures taken waltzing with Real Gone Vaughn by the light of the Dreamy Old New England Etc.

However, nobody remembered to cut the moon in on the promotion and the Dreamy Old one, operating on celestial schedule, took a powder at 9:28 p.m. The girls had to do their waltzing by Vaughnlight.

## OK Kaye Caper

New York—Sammy Kaye, whose televised version of *So You Want to Lead a Band* was held up by the National Broadcasting company's stand against telephone gimmicks on giveaway shows, finally received an okay from NBC in April. Kaye has a deal whereby prizes are handed out to home viewers by means of phone calls.



New York—Sammy Kaye, Eve Young, and Percy Faith were among those who attended Lawrence Welk's opening night at the Roosevelt grill, Guy Lombardo's winter home. Welk leaves the Roosevelt May 18.

## New Baltimore Orchestra Gets Good Swing Style

Baltimore—A comparatively new band has risen on the local music scene. A 12-piece orchestra led by Stacy Vance is proving itself one of the best combos Baltimore has seen since the days of the Townsmen in 1933. And it does a good job of combining music and entertainment.

Vance, a show-wise front man, spotlights the instrumentalists whenever possible, bringing solo men to the mike with personable buildup. And the group plays everything from *Strawberry Blonde* to a Vance special, *When the Red, Red Robin Comes Be-Bop, Boppin' Along*.

## Good Solos

Effective trumpeting is by ex-Frankie Mastersman Wayne (Buddy) Arthur, whose high-range solos lead the brass section. Lead alto work of Eddie Berman, tenor and clarinet take-offs by Leo McCafferty, ex-Saxie Dowell, highlight the reeds.

Says Vance, "The fellows have put in days and nights of conscientious practice and rehearsals. We want to capture the relaxed swing style of Miller and Goodman of the *Moonlight Serenade* and *Stomping at the Savoy* days."

"Progressive style? We think it's a little too tense and strained. Maybe you would call us old-hat, but we emphasize a solid beat, tone, shading, and don't stray too far from the melody."

## Baltimore Briefs

The all-night record show, conducted by Jack Wells at the Copa lounge, drawing celebrities and fine crowds, with TD and Woody Herman recent guests. . . Inks Brauer

## Herbie Draws Big Milwaukee Crowd

Milwaukee—Bob Paliafito, Continental op, is exalting Herbie Fields for the capacity business he did during his five-week stint. Kirby Stone may be booked into the club next.

Car-less because of a recent smashup here, Ernie Englund, trumpeter with Fields, sighs gratefully because he's still blowing his horn instead of Gabriel's.

Two-week engagements were inked by Jimmy Fazio for Pinky Tomlin, who opened at the Towne room May 1, and the Milt Herth trio plus Frank Parker, May 15.

## Devine Schedule

Dancers will hop to Orrin Tucker May 8, Freddie Martin May 22, Tony Pastor May 29, and Tommy Dorsey June 1 at Devine's ballroom.

It looks like the Les Boss trio will continue at the Stage Door for quite a stretch, with pleased owner Bill Sloane nixing all other deals.

—Shirley Klarner

orchestra at Stricklers. . . Marian Dawn at the Manhattan club. —Eddie Kelly

## Steele Yourself! CV Loses Second Horn

Chicago—During his engagement at the Oriental theater early in March, Charlie Ventura was robbed of his horn, the second time he has had such a loss in Chicago. A thief prowled his dressing room at the theater, stole Charlie's gold, specially-made tenor saxophone and about half of the leader's wardrobe.

Two days before the band opened, a stranger appeared at the stage door long after midnight, identified himself as a representative of the Ventura unit and pretended to examine the stage and the dressing room layout in "planning" accommodations for the band. Night porters were the only ones in the theater.

Sunday morning before the band closed, the same chap turned up an hour or so before daybreak, asked for the head porter, who recognized him from the previous visit. He said he had let one of the other boys use his hotel room, and requested the porter to open the Ventura dressing room so he could catch some sleep. He was admitted and left there.

Two of the porters taken to the rogues' gallery identified the thief as James J. Steele, 33, 5 feet 8½ inches, 157 pounds, with a previous record.

## Whiteman To Europe

New York—Paul Whiteman and his orchestra have been booked for a two-month European tour to start early in October. Whiteman is set for five concerts a week in Holland, Switzerland, and the Scandinavian countries. If a deal can be worked out with the English musicians union, he'll also do a series of one-niters in England.

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## Columbia On New LP Kick

New York—Columbia records is starting a new Dance Parade series of 10-inch LP discs featuring the firm's bands. Unlike previous pop LPs, these will not be repeats of shellac albums but a grouping of various singles which Columbia deems characteristic of the leader. First issues are by Benny Goodman, Woody Herman, Claude Thornhill, and Frankie Carle. Goodman's platter contains *Jersey Bounce*, *Somebody Else Is Taking My Place*, *Gotta Be This or That*, *String of Pearls*, *Why Don't You Do Right?* and *Oh, Baby*.

### Woody Sides

Herman offering is *Caldonia*, *Happiness Is a Thing Called Joe*, *Dijou*, *Your Father's Mustache*, *Apple Honey*, *Goosey Gander*, *Northwest Passage*, and *Wildroot*. Thornhill items are *Snowfall*, *Sunday Kind of Love*, *Grieg's Piano Concerto*, *Small Hotel*, *Autumn Nocturne*, *I Don't Know Why*, *Night and Day*, and *You Were Meant for Me*.

## Patti Cheers Gag Writers; Milty ...



New York—Singer Patti Page acts as straight man for Milton Berle (and who doesn't?) at the annual gag writer's convention in New York. Assembled gag men chose the cheerful Patti as "Miss Smiles for 1949."

Las Vegas—The Silhouettes trio is back at the Hotel Last Frontier for its third return engagement. The group added singer Kay Mar-

tin of Visalia, Calif., and, to make sure she doesn't leave the unit, Kay and leader Jess Hotchkiss were married here April 3.

## SWINGIN' THE GOLDEN GATE

# San Francisco Op Ready To Pay High For Talent

By RALPH J. GLEASON

San Francisco—Dutch Neiman finally won the coveted prize of an Ella Fitzgerald contract, snatching it from one local op who announced to the world he had signed. But Dutch came up with the contract and Ella is set to open June

### Lisa Marries

New York—Lisa Kirk, who sings the show stopper *Always True to You In My Fashion* in the Broadway production *Kiss Me Kate*, was married here April 17 to song writer Bob Wells, co-composer of *The Christmas Song*. Marriage was performed by Judge Nathan R. Sobel in the home of friends. It is the first marriage for Miss Kirk, 23, and the second for Wells, 27.

at Ciro's. This deal underlines the fact that Neiman, no matter what, is willing to put out more gold than anybody else around here for talent.

He's had practically an exclusive for months now. With the exception of the Billie Holiday date and the Gillespie engagement, Dutch has been the major talent buyer here for more than a little bit. Following the sensational run he had early in February with Billy Eckstine, Ciro's has had Sarah Vaughan, Charlie Ventura, and now Ella.



Ralph

As the Beat went to press, a fair-sized hassel was developing between Local 6 and the Wier Brothers, just about the funniest guys around. (They were with Crosby and Hope in *Road to Rio* and have been a standard vaudeville act since they came to this country a decade or so ago.)

### No Sale

In their hilarious act, at the Fairmont hotel, the three brothers play a fiddle or so and the union wants them in. They're AGVA members and are putting up a "no sale" sign to the union. It should be settled soon but at press time it was a Mexican stand-off, with the union saying "join up or we'll pull the band" and the brothers saying "why say it, do it if you're going to."

Despite the bad circumstance of the tag end of Lent and with her engagement running into Easter week, Sarah Vaughan did ok at Ciro's. No records were broken, but it couldn't be expected at this time of the year.

**BAY AREA FOG:** Ben Light records selling like mad up here and Les Malloy sold 60 of Ben's albums in one evening's KYA show. Two Beaux and a Peep hit the TV screen here, guesting on the Bill Baldwin show. . . Capitol's new bop series getting lots of air time from local disc jocks.

Vernon Alley's Alley Cats have been playing off and on at Ciro's and the Say When and sounding good. Vernon has been using Nick Esposito on guitar and Tommy Kahn on piano. . . The Stan Kenton All-Stars were booked for an April date at the Barbary Coast though it wasn't known at press time if June Christy would be with them. . . Red Callender's group now working down at San Jose.

Herb Caro has the band at the California Theater club. . . Jerome Richardson set indefinitely at Cafe Society where Billie Heywood is featured. . . The Hunter Grey trio at Slim Jenkins' in Oakland and Gladys Palmer at the Clef Club.

### Good Deal

Joyce Bryant and the Sepianaires are a solid bet to make a good deal of their act. Their recent bookings at Ciro's did them a lot of good locally. Nice TV prospect, too. . . Roy Milton played the Easter parade here as did Count Basie. . . Herb Gayle opened at the Lido in mid-April. His Fontone record of *Pennies from Heaven* is going pretty well locally.

Jan August gave all his juke box fans a chance to hear him at the Mark Hopkins in April. . . Business was horrible in the clubs and hotels in April but the western dances and old-fashioned night at the dance halls went great as usual. . . There's a guy working in Oakland billed as the "Chinese Frankie Laine." Lookout!



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## HOLLYWOOD TELE-TOPICS

## Mexican-Made Telefilms Feature AFM Musicians

By CHARLES EMGE

Hollywood—The feeling that someone has made a great mistake in the AFM's refusal to permit musicians to record music for telefilms grew stronger as Jerry Fairbanks, biggest producer in this field, announced the release of the first of

a series of 16 mm filmicals made in Mexico. The eyebrow-raiser was that the orchestra featured in the series, titled *Paradise Island*, is headed by Everett Hoagland, a well-known American band leader.

He started here and made NYC's Waldorf-Astoria with his "Music Designed for Dancing" before he went to Mexico several years ago. Hoagland is still a member of AFM Local 47 but it is believed here the members of his band, originally comprised of L.A. musicians, are now all Mexican citizens.

But even more curious than the position of Hoagland was that of several other AFM musicians, also 47 members, who do featured specialties, and who, it appears, went down to Mexico for the specific purpose of doing the telefilm stints for Fairbanks.

## Players Named

They are Rosa Linda, pianist (formerly featured by Phil Spitalny); John Matson, accordion; Toni Larue, marimba, and Leo Diamond, harmonica (gags about the musicians' union refusing to accept harmonica players are fakersoo dreamed up by press agents).

A union official here said the AFM was aware of the musical activities of the specialty performers in the Fairbanks pictures and that he "did not think they would be subject to any penalties."

Another official said: "Departure from AFM jurisdiction certainly does not relieve a member from his obligation to abide by the Federation's laws. If a thing of this kind became general it would certainly weaken our position."

## Boiling

Meantime, hundreds of L.A. musicians who have been quietly boiling over the fact they have not been permitted to accept work from telemovie producers circulated a petition requesting the ban be lifted. Bearing the names of many well-known arrangers, music directors, musicians and conductors, it was sent back to James Petrillo. No answer had been received.

## Telenotings

L.A., which is now said to have more than 100,000 citizens making payments on television sets, gets a new TV station soon. ABC net launches its video outlet here around June 1, to be known as KECA-TV.

Studios will be set up on the site of the old Vitagraph movie lot, a twenty-acre layout to be known as Television Center. Will be the most extensive plant, with facilities for both broadcasting and filming of teleshows, on the coast.

KLAC-TV added another live

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## Tunesters Discover Studio Owns Oscar

Hollywood—When song writers Jay Livingston and Ray Evans (*Buttons and Bows*) made a recent guest appearance on KTTV's *Rumpus Room* show they were asked how they planned to split up the Oscar their song had won them.

One replied that when they read the fine print in their Paramount contract they discovered the piece of statuette became the property of the studio—so they didn't have to worry about it.

A couple of weeks later they asked for studio permission to do a guest shot on Adeline Hanson's KLAC-TV telestint, *Cliff Dwellers*. They were told Paramount had barred all of its contractees from television appearances (excepting its own KTLA).

Could there be a connection? Of course not, said a studio spokesman.

## Gets Ship Stand

New York—Van Smith sailed with a 10-piece band on the SS Nieuw Amsterdam for a two-month cruise of Central and South American ports. Until Jan. 1, Smith was leader of one of the two bands featured at the Hotel Pierre.

music show to its schedule, with a weekly known as *Violin Echoes*, an all-gal unit of nine fiddles and one pianist, headed by Eunice Wintermark. . . The Fred Waring TV show was slated to come to the coast via television recording on KTTV, starting April 24. . . We caught Nat Cole and his trio via kinescope on their *Toast of the Town* stint recently and, along with many others here, rated them as television topnotchers.

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## Roxy Music Chief, Family, Vacation



Hamilton, Bermuda—Mr. and Mrs. Paul Ash, and daughter, Jean, vacationing in Bermuda, choose a fringe-topped surrey (fringe is out of the picture to the left) for a drive around the island. Ash is musical director of the Roxy theater in New York.

## Sheedy Band Gets Top Job

San Francisco—The Sir Francis Drake hotel threw caution to the winds here in March and signed Jack Sheedy's Dixieland band for a series of Sunday night appearances in the Persian room.

This is the first time any local hotel has deviated from a mouse band policy in so long it seems like always. Sheedy, a young trombone player from Seattle, has been down here during the last year and, having transferred to Local 6, will use local men. The band has Bert Pearl, clarinet; Bill Erickson, piano; Bill Dart (ex-Lu Watters), drums; Pat Patton (ex-Frisco Jazz Band), bass; Paul Miller on guitar, and Sheedy on tram.

The hotel spent a little money on ads, knocked down its prices to a reasonable level, and drew a large enough crowd opening night for the *News* society critic to refer to the event as the biggest thing of the week.

Sheedy returned here recently from a trip to Chicago and St. Paul, where he appeared with his Seattle confreres at dances and concerts. A good promoter, Sheedy is currently the toast of the Dixieland circles here for having broken down the hotel barrier. It's the first time any jazz outfit here has had a shot at anything well run and reasonably priced.

—rjg

## Nichols And Cents In Rooney Production

Hollywood—Red Nichols and the Five Pennies unit, with which he has been appearing at the Hangover club, drew a spot in the forthcoming Rooney-Steiffle production,

## John Simmons Sad But Not Sunk—Yet

Hollywood—Bassman John Simmons now knows what it's like to have a lot of things go wrong all at once—but he can still say it might have been worse.

Recently Simmons was arrested, with a group of others here, on a narcotics charge. The charge was dismissed for lack of evidence, as the musician had been merely a visitor at the house where the arrest was made, but not before he dug for a bail bond and attorney's fee.

While awaiting the hearing he was arrested for allegedly speeding and driving without lights. He got five days in the county jail. Simmons says he was driving slowly to the nearest service station.

And at this deadline John was still waiting for his last two weeks' pay from the recently-closed Cotton Club, where he worked with Lee Young.

## Quicksand.

Nichols' men recorded a song written by Mickey Rooney, who stars in the film and is co-producer with Steiffle.



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## Detroiters Run Up Against Canada Jazz Competition

Detroit—Assumption college in Windsor is becoming more jazz conscious than her American counterparts. In a recent jazz concert, the Music Appreciation society, headed by Lou Stark, presented three Detroit groups at a Sunday afternoon session. Club El-Sino's Paul Bascombe sextet provided bop fans with lots to yell about. And Sidney Bailey's piano work with his trio was especially outstanding.

It was Canada's introduction to Dixieland jazz that afternoon, also, and though many came only to hear the modernists, the applause for the Dixie five was long and loud. Frank Gillis and his stalwarts produced their usual brand of purist jazz.

Not to be overlooked in talent were the three Windsor musicians who opened the show, led by Andy Cangiano on drums.

Future affairs will be moved to a bigger room, as the 1,300 persons attending at St. Angela hall overflowed into the halls and even backstage. However, the large, enthusiastic audience was welcomed by the Society, who plan to hold more of the same.

### Louis to Come

Welcome news is that the Falcon is bringing in Louis Armstrong and his All-Stars for a week in May. It will mark the first time in many months that name jazz has been at a location available to everyone in town.

Currently booked is the Kirby Stone combo. They followed the three-week run of Johnny (Scat) Davis which, incidentally, caused the SRO sign to be hung out on all weekends.

Two-thirds of the regular crew are back at the Wyoming Show bar, as bass man Bobby Foster and guitarist Bob Mitchell followed the Willie Anderson trio. Hank Trevi- san, who left the Scat Davis outfit after the Falcon run, is filling in very ably on piano until pint-sized Bobby Stevenson returns May 1. Stevenson, who is practically a permanent fixture at the spot, is at the Statler hotel in St. Louis for four weeks before returning.

### Lucky In Town

Lucky Thompson, fresh from a stint with Oscar Pettiford's group, was in town for a few weeks with a Detroit lineup including Tommy Flanagan on piano.

Red Ray left the Linford bar quartet for a brief flyer in Florida. Roy Lansky, leader-drummer, stayed on, with Benny Samson replacing Ray on tenor. Pianist Will

## Jones Boys Taking A Month's Vacation

Hollywood—Spike Jones, tired after a long tour, has nixed a date that was in the making for him at L.A.'s Biltmore theater this month. Entire troupe knocked off for a month's rest at close of stand in Denver May 5.

Unit returns to activity with a three-weeks' run at San Francisco's Curran theater starting June 6.

## Writers Using Song To Help Build Chapel

Los Angeles—Some folks here are trying to buy a chapel for a song.

Johnny Clark and Dian Manners, writers of *Luz Maria*, are donating entire profits of the tune to build a dormitory-chapel for some 50 girls at the Little Flower mission here. They call the tune "The Song That's Going to Build a Chapel."

## Moreno In Chicago

Chicago—Buddy Moreno's band replaces that of Henry Brandon at the swank Edgewater Beach hotel's Marine room on May 13 for four weeks. The hotel has adopted a policy of name bands on the Beachwalk for the summer, with Freddy Martin's crew the first scheduled.

Davis left to join Gene Ammons in Chicago, with Ted Picou coming in.

Fox theater had live talent for the first time in months with the billing of Lionel Hampton for a week, followed by the Arthur Godfrey talent show. The George Corsi trio from the Burgundy room appeared as one of the contestants . . . Ex-Dixie Five trombonist Al Jenkins left to join the Doc Evans band—makes the fourth Detroiter in the outfit . . . Jazz at the Philharmonic in town for a midnite session with Ella Fitzgerald. Full house as usual.

—Ruth Gillis

## Los Angeles Band Briefs

Los Angeles—Billy McDonald at Aragon for one-week stand May 8; to be followed May 17 by Paul Neighbors, L.A. batoneer who has been setting good pace in south and midwest.

Kid Ory held over again at Beverly Cavern, with spot now on the air daily from 10-10:30 p.m. via L.A.'s KGFI.

Van Alexander, who launched new dance combo at Slapsy Maxie's recently, closed after short period as spot cut budget for music, and Van got busy with radio and platter work.

Wingy Manone moved out of Wingy's, Vine street spot that bore his name, and took over bandstand at Royal room (formerly the Susie-Q). Said he'd be back later.

Chuck Gould set for music assignment at Casbah with departure of Count Basie. Gould expected to remain during Sarah Vaughan date, which starts May 10.

Reuel Lynch joined Red Nichols' Hangover crew, replacing Matty Matlock in clarinet department. Switch occurs frequently when Matty gets tied up with arranging and radio chores.

Phil Harris and Jack Dailey, 20th-Fox star, frequent sit-ins (drums) with the gang that congregates at Club 47.

Jack Fina ork, with *Salute to George Gershwin* presentation, signed for Ambassador hotel's Coconut Grove starting May 24.

Dick Ballou off for summer tour set by Frank Foster agency, with 13-piece unit featuring trumpet man Don Barry and vocalist Dick Field. Will be back in the fall to resume arranger-conductor stint for airshow.

Charlie Ventura combo will headline a Just Jazz concert for Gene Norman at Pasadena's Civic auditorium May 9, will do a stage shot at Million Dollar theater here starting May 10.

### KEYSPOT BANDS

Aragon—Billy McDonald; Paul Neighbors opens 5/17  
Beverly Cavern—Kid Ory  
Beverly Hills hotel—Ted Fio Rito  
Biltmore Bowl—Jan Garber  
Casbah—Chuck Gould  
Casino Gardens—Paul Martin, Merwyn Bogue  
Charley Foy's—Abbey Brown  
Ciro's—Jack Nye, Rene Touset  
Club 47—Zutty Singleton  
Coconut Grove—Leighton Noble  
Hangover club—Red Nichols  
Mocambo—Eddie Oliver, Latinaires  
Monkey room—Pete Dailey  
Palladium—Les Brown  
Riverside Ranch—Tex Williams  
Royal room—Wingy Manone  
Zucca's—Lefty Johnson.

## Vic Backs Pianist's England Concert Tour

New York—Ronnie Selby, Vic Damone's accompanist, returns to his native England in the fall for a longhair concert tour. The tour will be backed by Damone coin.

Selby has worked with Damone for the last two years.

## Johnny To Rest After Long One-Nite Stands

New York—Johnny Long, who played 280 one-niters last year and is spending the first four months of this year on the road, is due for a breather come summer. He'll do 1½ months of location dates before setting out on the bus routes again.

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## THE HOLLYWOOD BEAT

## Wingy Plans 'New Sound' Combo For Lecture Tour

By HAL HOLLY

Hollywood—Professor Joseph Manone, author, critic, and erstwhile nitery operator, sees the eventual death of jazz, if things continue to go as they have been in the music world. "You can blame it on bop," stated the professor (known to his more intimate acquaintances as Wingy) in the course of a recent lecture.

Said lecture was delivered before one of those impromptu panels comprised of musicians, song pluggers, and members of the tripe-writer tribe frequently found almost anywhere along Hollywood's Music Row, as we might call that two-block stretch of Vine street between Sunset and Hollywood Boulevard.

As Wingy sees it, things were bound to get tough anyway for musicians. Then along came the boppers, he contends, to toss old John Q. Public into a hopeless spin just as he was beginning to get hep to The True Jazz.

### Crazy Kids

"A bunch of crazy kids," declared the professor, "have been trying to play stuff that people can't even listen to, much less dance to. No wonder they have been falling back on these barnyard bands. Can you blame 'em? Something must be done."

"If I can take time off this summer I'm planning to go out on a combination concert and lecture tour aimed at re-educating the public to an understanding for The True Jazz. What's more, I'm going to create a 'new sound' band, something we haven't had since Glenn Miller. The combination I'm building will be unique—in fact, different. Here it is:

"Portable organ, tuba, banjo, bass drum—played Salvation army style—mandolin, piccolo, and a curved-model soprano sax."

### Personnel?

Asked by the Down Beat rep as to the prospective personnel of his concert crew, the professor replied:

"I'll be glad to leave that up to those Down Beat poll cats who have been neglecting me for years in that All-Square band of yours. Just tell 'em to write in—if they can write."

(Ed. Note: To insure absolute honesty in this poll, send your nominations to Professor Manone c/o the Down Beat Hollywood office.)

L.A.'s KFAC, with a 24-hour schedule devoted entirely to records and newscasts, recently elimi-

## 'March Of Time' Does Disc Biz Documentary

New York—Attracted by the LP-45 battle, *March of Time* is making a documentary film on the disc business. Picture will have a historical angle, tracing the platter trade from its early stages up through various eras, including clips on record collecting, jazz cults, and disc jockeys. It's scheduled for June release.

Some of the first shots for the film were taken at the Commodore record shop and Sam Fichtelberg's second-hand disc den on Sixth avenue. Film is due to bring out the selling power, generally not recognized by those not in the trade, of such hillbilly artists as Eddy Arnold.

nated all pop platters (and, as a station spokesman put it, "all personality disc jockeys").

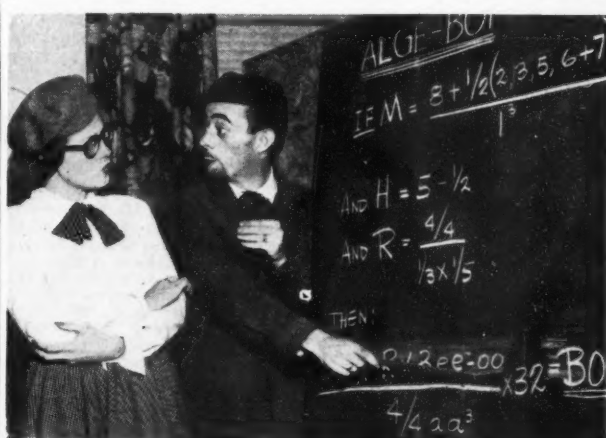
Now runs 100 per cent on "classical and semi-classical music." Ira Cook, who had KFAC's last pop program, moved to KECA with his private collection of 10,000 records, started a new Saturday show running from 11 a.m. to 3 p.m.

### New Best Man

When Down Beat's Emge resigned recently from Bob Ziegler's Oro ballroom ork, the title of "Best White Tenor Man on Central Avenue" went to Bill Fenderson, also a parttime tooter who doubles on typewriter. Bill, a staff man on the *Culver City Star-News*, does that bright column, *Huck's Digest*, for the suburb sheet. . . . Matt (My L.A.) Weinstock, *Daily News* music-conscious columnist, intrigued but not carried away by the modernistic musical phenomenon, refers to its youthful followers as "dehydrated jivesters" and "babops."

Department stores here now plug gals' clothing ads with such banners as "IT'S SQUARE DANCE TIME," push "skirts designed for folk-dancing." Most bandsmen here have had to learn to play the *Raspah* for the Mexican shuffle dance, which is danced almost everywhere by old and young. Musicians might as well face it. People like to dance.

## Alge-Bop Explains 'Ees' And 'Oos'



Hollywood—Bop syllabics got you baffled? Let prof Dave Lambert explain his Alge-bop, as he is doing above to singer Jo Stafford. M, in the top line, is melody, made up of the piano's eight white keys in an octave, plus the black keys (one half of the second, third, fifth, sixth, and seventh notes). Bottom of the first line is one to the third power, or any note in the octave sung in triplets. H equals harmony, and the ½ lowers the 5 to a flatted fifth, a basic bop chord. Rhythm (R) is primarily 4/4 time, broken occasionally by three or five beats. Then—but wouldn't you rather waltz?

(Acme Photo)



● No exception is Donald Leight, who formerly played lead trumpet for Henry Jerome and Shep Fields, and who is now jazz trumpeter with Buddy Rich. His HOLTON Model 48 gives him all the freedom of response, power and brilliance he needs for the big time. Try it yourself. You'll like its

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## Lesson 16 On How To Hurt Self, Biz

Some of the younger crop of leaders and musicians are taking themselves much too seriously. Their attitude not only is hurting themselves but is damaging the music business at a period when it cannot survive much more damage.

A combo which within the last year, through records and movies, has risen to a semi-name position, recently was booked into a medium sized night club in a midwestern city. The spot hitherto had played only local talent, but the operator was induced to try a traveling unit.

On opening night, one dinner party of 18 persons attended, in addition to a good sized crowd of other patrons. During the first set of music, several couples, most of them from the party mentioned above, got up to dance.

The young leader stopped the music.

"Our music is for listening, not dancing," he informed the guests snootily. "We will not play unless the floor is cleared!"

The dancers left the floor, and the entire group of 18, plus a few other couples, left the tables and the club.

This was not a case of the amusement tax difficulty. The club operates on a singing and dancing policy, and pays the tax. It was not a case of walking into a floor show. Other periods had been scheduled for entertainment.

It was just a case of a young, conceited, bull-headed leader being foolish enough to believe he could tell off his public in what he probably regarded as a square town, and get away with it.

The club is playing local talent again.

## CHORDS AND DISCORDS

### Chubby Killing Bop

Hempstead, L. I., N. Y.

To the Editors:

Recently, at the Hempstead Gardens here, I attended a dance at which the new Chubby Jackson organization played. And I was thoroughly disgusted.

When word first broke about Chubby's band, there was talk and writing which led everyone to believe that Chubby was out to further bop's progress.

Apparently many of the local unhip had their curiosity aroused, because the crowd was composed not only of the regular Saturday night dancers but a great number of middle-aged couples who apparently wanted to find out what it is the younger set is talking about.

The opener was an up-tempo arrangement by Tiny Kahn called *Father Knickerbopper*. If I were a schooled pianist and arranger I would attempt a breakdown of the number, but being a drummer, I can only say whether I liked it and then try to explain why. I could, that is, provided I was able to hear anything besides a raucous cacophony.

The entire evening was com-

posed of loud, fast selections, which can be a drag. At no time during the night was any consideration given either to tempo or dynamics.

As far as comedy was concerned, it consisted of a few imitations of trumpet men through the years by a character who I doubt had any more musical knowledge than my kid brother. The closing theme of this display was Lionel Hampton's *Flying Home*, with the aforementioned "brass man" and Chubby with a tenor, complete with hollering, jumping, and a monotonous repetition of riffs and triplets all out of meter. At no time during the night did Chubby play bass.

The topper came when the micky band took the stand after Chubby and got a tremendous round of applause without having wet a reed or blown a note.

You cannot possibly realize the amount of opposition you buck out in this vicinity when trying to play anything even vaguely akin to bop. And now after a display such as this one, we might as well either hibernate or add a couple of harmonicas to the combo.

Fred Dominic Rocchio

### Mourns Swing Era

Tacoma, Wash.

To the Editors:

Barnet is truly a polished musician, and I'm glad to see he hasn't had to forsake much of his ever-present swing. I like a band with a beat in the four-four style.

Things seem to be progressing

## RAGTIME MARCHES ON

## NEW NUMBERS

GOAN—A son to Mr. and Mrs. W. H. Goan, April 4 in Charlotte, N. C. Dad is manager of station WAYS, on which mom plays the piano.

HACKETT—A son, Ernest William (9 lbs.), to Mr. and Mrs. Bobby Hackett, April 9 in Jackson Heights. Dad is staff musician on ABC.

McKINLEY—A daughter (7 lbs., 7 oz.), to Mr. and Mrs. Ray McKinley, April 7 in Forest Hills, N. Y. Dad is bandleader.

## TIED NOTES

BROOKS-HUTTON—Randy Brooks, bandleader, and Ina Ray Hutton, bandleader, April 10 in Hollywood.

NASMAN-EEELS—Leonard E. Nasman and Doris Eeels, singer, April 9 in Youngstown, Ohio.

NELSON-HATTIE—Carlyle Nelson and Hilo Hattie, singer with Harry Owens' band, April 6 in Las Vegas.

RICHMAN-ROGERS—Abe (Boonie) Richman, tenor saxist with Tommy Dorsey, and Estelle Rogers, March 30 in Baltimore.

SHAPIRO-HOLLY—Irv Shapiro, drummer with Alex Barth and Mary Holly, singer with the same band, March 27 in Atlantic City.

SIMI-LALLO—Al Simi, bassist with Ray Anthony, and Marianne Lallo, singer, February 26 in Canton, Ohio.

SPARKS-LEONARD—Bobby Sparks and Terry Leonard, former singer with Lee Castle, April 8 in New York.

TEXTOR-MIKELSON—Keith Textor, singer with the Honey Dreamers vocal group, and Sylvia Mikelson, with the same unit, April 11 in Minneapolis, Minn.

## FINAL BAR

COWHAM—Bernie Cowham, organist, April 6 in Flushing, L. I., N. Y.

ERDDODY—Leo Erdody, 60, composer, conductor, violinist and author, April 6 in Hollywood.

JACKSON—George Jackson, 68, violinist, March 19 in Antigonish, N. S.

LAMPE—J. Dell Lampe, 54, leader and arranger, April 2 in Amityville, N. Y.

MORTON—J. E. Morton, musician, March 22 in Louisville, Ky.

too fast in the music field. I'm not saying Kenton, Herman, and such haven't good bands or top-flight musicians, because they have. I just like the music that was played a few years ago when Miller, Goodman, Dorsey, and James were the kings.

In my opinion music will never know another boom as it did during the so-called "jitterbug era" unless something similar comes along.

Frank Miese

### Sequential Data

Schenectady, N. Y.

To the Editors:

From the enclosed clip of my column from the Feb. 26 issue of the *Schenectady Gazette*, you can see that I pretty well agree with Tom Herrick's comments on *Summer Sequence* in the March 11 issue of the *Beat*.

There is a slight difference on two points that I should like to outline:

● On part two I believe you'll find it to be Sam Rubinowitch's baritone sax, not Chaloff's. Delaunay's discography would seem to verify this, and I also checked Mickey Folus on the matter.

● To the best of my knowledge, part two runs for only about 2 minutes and 50 seconds of the record, part three beginning and running through the third side. In other words, part two ends on that long, sustained chord. An air check of the *Sequence*, made when Woody was doing the Wildroot show, brings this point out very definitely.

Paul Jackson

### For A Problem . . .

Portland, Ore.

To the Editors:

Many thanks for printing Hallock's story on the Castle Jazz band (*Down Beat*, April 22). The fellows and I are very grateful.

Ted's remark, "Ballou, a Harris-tweeded teetotaler . . ." is true, in part, but he neglected to mention that Ballou hasn't always been such.

Until May 8 last year, and I can go back a few, the situation was much different. I have been

## Hooray For Hollywood



"Then came my big break. This producer spotted me singing in a club. He liked my voice, so we got married."

on the AA program since that date and can recommend it to anyone with an alcoholic problem. I meet the same guys at an AA meeting that I met at the corner bar, the only difference being that now they are sober.

This is not a testimonial, but just a reaffirmation that booze is "nowhere!"

Monte Ballou

### Dig Those Rinks, Boy!

Pittsburgh

To the Editors:

It is obvious that Albert Gardner (*Chords*, April 22) is acquainted with only one section of our widespread city. He mentioned the spots advertising in daily publications, but overlooked the newer niteries, such as Washington club, Local 471, Little Paris, Crawford's, Savoy ballroom, Roosevelt theater, Hillmont roller rink, Rankin roller rink, Rosen's, Don Metz club, Stanley's, Riviera, Carlo's.

He indicates that this correspondent has applied the term "bop" to the combo, Deuces Wild. If he will check the May 19, 1948, and September 8, 1948, issues of the *Beat* he will find I stated "The Deuces, led by pianist Reid Jaynes, have been labeled the leading exponents of jazz in the tri-state area." I have appropriately attached the term "bop" to visiting name musicians, not to the Deuces.

The "post-Dixieland" style is no doubt his conception of a new mode of contemporary jazz. But with arrangements such as *Woody'n' You*, *Robbins' Nest*, *Lullaby in Rhythm*, it's difficult to imagine that these tunes can be demonstrated with a "polka" or Dixieland beat.

We admit Pittsburgh is not the mecca of jazz, but we do give Squareville, Pa., competition! Should Gardner desire a personally conducted trip with the writer for proof of above statements, I acquiesce!

Bettelou Purvis

### Deuces Only Oasis

Pittsburgh

To the Editors:

Anyone who can decipher Al's phrase "post-Dixieland" (see reference above), has a glowing future as a jazz critic. If, by the phrase, he means forthright, four-beat swing, we're for it! That type of music, when properly played, still provides many kicks. If he is complaining because he would prefer pre-Dixie, may we suggest that he dig (or dig up) Rudi Blesh.

The group he put down so summarily is the Deuces Wild combo, which has been playing at the Ca-

nival lounge. The "most publicized member," who plays on a (carefully disguised) polka kick is Tommy Turk. Tommy, as followers of Jazz at the Philharmonic know, has been blowing with that organization for several months, and if Norman Granz is contemplating a merger with Frank Yankovic, we have not yet been made aware of the fact.

Top jazz men who have sat in or worked with the Deuces at one time or another have been lavish in their praise of this driving, hard-hitting crew! Let us enjoy the only jazz oasis in a desert of tripe.

John Wade  
(and five others)

### Too Much Courage

Dubuque, Iowa

To the Editors:

Recently I saw Charlie Ventura's outfit at the Oriental theater in Chicago. It was excellent, and Charlie himself was, of course, magnificent; but the audience stank.

The remarkable thing was that the band made no concessions musically to please this square audience, but bopped away for dear life—to the unspeakable joy of perhaps a dozen listeners. That takes courage and integrity, but it must have been rather hellish.

I left after two shows thinking that—at least for the time being—outfits like this (not that there are any others quite like Charlie's) should stick to places like the Blue Note, Royal Roost, et al, where they are assured of an appreciative audience, not one that comes to see the Three Stooges comedy on the screen. It won't spread the gospel, but no one gets discouraged that way.

Jeanne Heitkamp

### Mark White Again

Edinburgh, Scotland

To the Editors:

McKendrick (*Chords*, March 11) stated that Mark White doesn't play Laine, Eckstine, or Jeffries. Being an Ellington fan, I know he plays Herb's recordings regularly, *Basin Street Blues* in particular. He also plays Frankie's *That's My Desire* and Billy's *The Wildest Gal in Town*. I listen to Mark four times weekly and he features Herman, Ellington, and lots of JATP records. One thing, Mark is no square. It takes all kinds of music to make up a disc jockey's program. Mark tries to please everybody.

S. Finlayson



# New Book On Bop Styles An Aid To Progressives

By Phillip D. Broyles

*The Be-Bop Style*, by Van Alexander  
Capitol Songs, Inc., \$1

Chicago—This new book about be-bop, written by an understanding enthusiast, is most welcome. No doubt many musicians have found themselves becoming repetitious—licks, chord progressions, and ideas which once were exciting have become stereotyped and uninteresting to them.

And so those musicians who are moaning about the monotonous repetition of bop phrases will find great satisfaction in this new book by Van Alexander.

Chap. 1 contains common chords in their regular form, showing the alterations used to form a "bop" chord. The original chord, the C triad with the added sixth degree, is scored first for piano. To form a bop chord, the ninth is added. These two chords are then transposed for trumpet, tenor sax, and clarinet in B-flat, and also for alto and bari-

tone sax in E-flat.

## New Versions

In each example given, a new interval is added to the common chord, and a new version of the bop chord is added. For example, in No. 10 a C seventh is given for the original chord, and from this the bop chord is constructed by adding the flattened ninth and raised fifth. In No. 15 the ninth and 13th are added to the original chord, and, by flattening the fifth and ninth degree, we have a new version of a bop chord.

Chap. 2 deals with improvising.

## Bartha Ork Just Like Big Friendship Club

Chicago—Two years ago Irv Shapiro, a navy vet, joined Alex Bartha's ork, and four months later Mary Holly joined the band—Irv on drums, and Mary as a singer. One thing led to another, and on March 27 they were married in Atlantic City.

Three days later Irv's sister, Estelle, married Boomie Richman, of Tommy Dorsey's band, in Baltimore.

By using the original chord as a sustained harmonic basis, the notes of the bop chord are used for improvisation. With a thorough knowledge of just these two chapters the reader could readily see many possibilities in improvising.

## Dissonances

In Chap. 3, Alexander clearly explains the use of dissonances and chromatics, things that give bop those unexpected and erratic surprises.

Chap. 4 shows how improvising is set to an actual tune. First the straight piano solo is given, later is improvised into bop style, and then transposed for the various instruments.

The book concludes with a chord chart and studies on four-bar and other chord progressions with changing harmonies. Also, excerpts from solos made famous by Charlie Parker, Miles Davis, Dizzy Gillespie, and others for studying purposes.

This book can be of real help to many who would like to achieve a greater understanding and appreciation of modern jazz.

## THE HOT BOX

# Advance Of \$1,500 Gave Honeydrinker Large Jolt

By GEORGE HOEFER

Chicago—"They handed me \$1,500 advance royalties and that completely knocked me out. I had been making \$1.50 a night in St. Louis" That's what happened to Roosevelt (the Original Honeydrinker) Sykes some years ago when an Okeh scout discovered him in St. Louis and paid his fare to New York City to cut four sides.

The side that prompted the large advance was his first recording of *44 Blues*, released on Okeh 8702, backed by *Boot That Thing*.

Since that time, Roosevelt, now 43, has made an estimated 400 sides on Okeh, Paramount, Black and White, Decca (under the name The Honeydrinker), and Bluebird-Victor. The latter company still releases his blues records on a regular schedule, the latest being *He's Just a Gravy Train and Walkin' and Drinkin'*, Victor 22-0011. Besides his own records on Victor he also appears



George

on many by St. Louis Jimmy and Washboard Sam.

He recalls that he first made a record entitled *The Honeydrinker* for Paramount many years ago. It was later reissued on Decca 7164. Several years ago Joe Liggins made a recording of *The Honeydrinker* for Exclusive. It was in honor of Roosevelt Sykes, he said, but it became a minor hit, and Liggins' managers began to bill him as *The Honeydrinker*. Roosevelt sued for \$25,000 but found it was impossible to copyright a title.

## On Tour

Following the popularity of the Exclusive version of *Honeydrinker*, Roosevelt toured the country coast to coast with an eight-piece band. Roosevelt says the title originated as a grade school nickname pinned on him while he was a kid in St. Louis.

The majority of Sykes' records have been original blues tunes. He wrote such well known titles as *47th Street Jive* and *Night Time Is The Right Time*. One of his best sellers was his version of *I Wonder*, written during the war by Cecil Gant.

Sykes makes his headquarters in Chicago today, and is playing with a three-piece group at The Hollywood cafe. Most of the time during the past 20 years (his recording period) he has worked as a single.

**JAZZ IN THE COLLEGE:** Roosevelt college's Jazz club has started a lecture series under the direction of Joe Segal. George Hoefler lectured on *Jazz—Belden to Bird* on April 7. Future lectures include Paul E. Miller on *New Orleans* April 21, Joe Segal on *Bop*, and Don Haynes on the *Business End of Jazz Music*. Other lectures may follow.

**JAZZ IN THE BISTROS:** The Argyle lounge on Chicago's north side has been featuring a Dixieland band made up of Don Slatery, trumpet; Floyd O'Brien, trombone; Wally Wender, clarinet; Little Brother Montgomery, piano, and Stanley Williams, drums.

John Schenck's band battles have been meeting with considerable success at the Bee Hive lounge every other Sunday afternoon.

**JAZZ MISCELLANY:** There has been a rumor to the effect that Vernil York on the Zutty and His Band Decca side *I'd Do Anything For You* is actually Louis Armstrong, due to the similarity of singing styles. There was a Vernil York, trumpet player of Chicago, who died in 1937. It was his work with Zutty.

**THE HOT BOX:** March 25 requested information regarding a fiction story. Two collectors have written in giving information. The story was *Blue Melody*, by J. D. Salinger, and appeared in the Sept. 1948 *Cosmopolitan*. Story apparently was based on Bessie Smith's ill-fated last ride. Thanks to Bob Reynolds, Muncie, and Ramon Hatcher of Roanoke, Va.

**COLLECTORS CATALOGUE:** H. Ouellette, United Counties Mutual Insurance agency, Millbrook, Ont., Canada, has collected Duke Ellington records from as far back as 1927. Would like to fill in some missing discs released between 1932-38. Has a complete want list and will trade for or purchase those sides he needs.

David S. Stevens, 2 Boxgrove avenue, Guilford, Surrey, England. Wants to get in touch with a reliable jazz fan in the States with a view to trading records. Likes Morton, Dodds, Hodes, Bechet, and Louis.

Douglas F. Rice, 16 Southwold Place, Westgate-on-sea, Kent, England. Wishes to trade new or excellent discs for current American releases.

## Sabby Lewis Ork Leaves Boston For Royal Roost

Boston—Vocalist Wini Brown moved into the Hi-Hat for a two-week booking—replacing the Sabby Lewis band, which was at that spot for five months. Owner Rosenberg will try using singles as attractions, but will retain the regular house combo—Clarence Jackson and his Four Notes of Rhythm—to back the singles.

The Lewis band, a Boston product, will return to the Hi-Hat next September, giving the band a chance to play six weeks at New York's Royal Roost and a summer engagement in Atlantic City.

For the Royal Roost date Sabby will use his original sidemen: saxes—Elwyn Fraser, Dan Turner, Bill Dorsey; trumpets—Eugene Caines, Maceo Bryant; rhythm—Sabby Lewis, piano, Al Morgan, bass, and Joe Booker, drums

## New Name

Leon Mergerian's recently organized band has been signed to a five-year recording contract with King records. Leader Mergerian not only received a recording contract but an order to drop his last name for an easier sounding one, like Leon Merian. Leader is the former Lucky Millinder trumpeter and arranger.

AROUND TOWN: Altoist Rudy

## Pubbery Formed

New York—A new music publishing firm, Prelude Music, has been organized by George Handy, Jerry Breitman, and Jack Segal. Latter is the composer of *Laughing Boy*, which Buddy Stewart recently recorded.

Williams has organized an eight-piece band in New York. . . . Eight-year-old drummer Jimmy Bianco sat in with the Sabby Lewis band at the Hi-Hat. . . . Pianist-arranger Ralph Burns has been vacationing here, also playing for sessions at the Five O'Clock club.

Lionel Hampton's recent concert date here ended with a wild finish at the Hi-Hat. . . . The Savoy cafe is featuring the Edmond Hall combo. . . . Sonny Truitt joined the Tommy Reynolds' band as trombonist, and arranger.

—Ray Barron

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# Faz Greatest White Blues Man

By GEORGE HOEFER

Chicago—Irving Fazola died March 24 taking with him an unsurpassed talent for playing the blues on a clarinet. It has been said he was the greatest white interpreter of the blues and the finest musician to come out of the second generation of New Orleans jazzmen. A follower of the late Leon Rappolo's clarinet style, Faz's tone was full of beauty, as was his fluid-drive phrasing.

But he always played with an economy of notes in a relaxed, wistful manner that combined lyricism with a strong emotional feeling.

He was a musician's musician, yet able to inspire enough popular appeal to win the clarinet chair on *Down Beat's* poll in 1940 and 1941. This he accomplished without the aid of fan clubs. In fact, Faz was hostile to those who danced and listened in front of the band. An idolizing jitterbugging fan on the floor would prompt Faz to start playing intentionally "corny."

Fazola was born Irving Henry Prestopnik 36 years ago in New Orleans. His music education began with a few piano lessons, followed by extensive study on clarinet and alto sax with private tutors. While still in grammar school he made his first professional appearance in a hometown theater with Candy Candido's Little Collegians.

## First Break

He almost walked out on the deal during rehearsal when Candy gave the following instructions: "The band will take the first chorus and 'Fazola' will take the first break on clarinet." Irving newly dubbed with a nickname, replied, "You can't do that, I can't variate."

His pals, including Louis Prima, finally got him to stay and earn his \$2 in spite of his peculiar way of expressing his fear of improvisation.

After graduation from high school he jobbed with Candido and Prima on the *Monlight Cruise* boats. Between 1930-35 he played jobs around the Crescent city with the orchestras of Roy Teal and Sharkey Bonano.

When Ben Pollack, discoverer of talent, arrived at the Roosevelt hotel Blue Room in Nov. 1935, Faz was properly "discovered" and trekked north to Chicago with Ben.

In May, 1936, Windy city jazz fans noted with interest the program for Freddy Goodman's Sunday afternoon jam session—dance for musicians. The playing personnel included Muggsy Spanier, George Wettling, David Rose, Dave Matthews, Freddy Goodman (Ben's trumpet playing brother), and a clarinetist named "Fizola."

## Name Trouble

Faz, whose name always has been a hassle, was a hit according to *Down Beat*, "playing the blues with a tone like Rappolo's." His picture was published captioned Irving Krestopnik.

In the fall of 1936, Pollack arrived in New York city with Faz in tow and the New Orleans boy's first records were cut (see discography). John Hammond paid homage with "Pollack has at least one great musician—the clarinetist Fazola," as did George Frazier, who opined, "Fazola is one of the outstanding artists of 1936."

The band next headed to California, where Faz, after a year's stay on the road, became hungry for New Orleans cooking and cut out. We next hear of him getting rounder and playing with Augie Schellang's Roosevelt Rhythm Kings in his home town.

However, while he was relaxing with New Orleans jazz and food, the name leaders were bidding for his services. As early as March, 1937, Gil Rodin was trying to get him for the Bob Crosby Dixielanders.

## Swing Arrives

By now, swing music had arrived, and many bands were changing their styles to conform. Even Gus Arnheim was thinking in terms of Dixieland and wowed Fazola to the New Yorker hotel to join his band. Faz stayed with Gus for a few months while considering offers

from Glenn Miller and Gil Rodin.

Rodin had negotiations carried to the point where he was sitting back waiting for Faz's arrival. When Faz didn't show, Gil checked only to learn that he had jumped to Dallas with Glenn Miller. It was closer to that world-famous New Orleans food.

Glenn decided to disband his first band to await expiration of his managerial contract and Faz headed straight home after making some records with Miller in New York. This was Jan., 1938, and when Irving arrived home he found Pollack playing the Roosevelt again. Faz joined up for the engagement, then left to take Rodin's Crosby offer.

Fazola was a member of the Dixieland band and the Bob Cats for about two years. The boys in the band fell off the stand laughing when Faz would take off with a "corny" chorus for fun, but there wasn't a man in the band who commanded as much respect for his artistry.

## Sessions and Sauce

Chicago enjoyed the Crosby band's long stay at the Blackhawk and there were frequent jam sessions out at Squirrel Ashcraft's and at Paul Mares' New Orleans Barbecue. Fazola was an avid participant and especially liked to play the blues and eat ribs with Paul's extra-hot sauce until 8 a.m. Those who could squeeze into the small barbecue heard Faz at his best.

Fazola couldn't quite understand record collectors—they nonplussed him because they didn't play. One night this writer was in his room at the Eastgate, and Faz pointed to a small pile of Dixieland records (Olivers, Armstrongs, New Orleans Rhythm Kings) saying, "Take them with you if they'll do you any good, but leave the hillbilly sides because my chicks like them."

After his two-year tenure with the band he began to get restless. The book was getting more and more commercial and loaded with pop. Faz was ordinarily a quiet and relaxed guy, but once he got mad, lookout! It happened one night after work on the Blackhawk dance floor. Faz and another band member traded a few blows. That was that, and Fazola left the band the next day. He stayed around Chicago jobbing with Jimmy McPartland's band for a few months, then went back to New Orleans again.

In Jan. 1941, Fazola went to New York to join Claude Thornhill's orchestra. Faz was playing with Thornhill and rehearsing afternoons with Muggsy Spanier's new orchestra. Everybody thought he would open with Spanier but he fooled them and stayed with Claude for almost a year at Glen Island Casino.

## Tribute

It was another tribute to Faz's musicianship that he could fit in the Thornhill group with its intricate arrangements. He got on the Thornhill kick to the extent that he purchased a bassoon and took hot choruses on it.

On New Year's Day, 1942, Faz-

## Irv Fazola Discography

(This discography does not include every record on which Fazola played, but an attempt has been made to list the records on which he can be heard playing solo. The dates apply to the time recorded rather than the release date.)

- 1936  
BEN POLLACK ORCH.  
Re. 7764, Col. 36325:  
Song of the Islands/Jimtown Blues  
Var. 504, Vo. 3760: Deep Elm  
Var. 536, Vo. 3819:  
In a Sentimental Mood/Peckin'  
DEAN AND HIS KIDS  
(Ben Pollack Orch.)  
Vo. 3342:  
Zoom, Zoom, Zoom/Spreadin' Knowledge Around  
SHARKEY AND HIS SHARKS  
OF RHYTHM  
Vo. 3380, Col. 35678:  
High Society/I'm Satisfied with My Gal  
Vo. 3353:  
Mudhole Blues/Swing In, Swing Out  
BILLIE HOLIDAY AND ORCH.  
Vo. 3333:  
A Fine Romance/I Can't Pretend  
Vo. 3394: One, Two, Button Your Shoe/  
Let's Call a Heart a Heart  
1937  
CONNIE BOSWELL AND BEN POLLACK ORCH.  
De. 1160:  
Serenade in the Night/Where Are You?

- ola returned to Dixie style and finally took a chair in Muggsy Spanier's aggregation. Muggsy said he hired Faz to put in the opposite side of the bus to counterbalance Ford Leary (trombone) whose weight added to Fazola's equalled 500 pounds. He didn't get a chance to try it, however, because when the band left the Arcadia in April, '42, to tour, Faz showed up with Teddy Powell at the Log Cabin in Armonk, N. Y.

After leaving Powell, the New Orleans clarinetist jobbed around New York making the Monday night gig at Nick's in the Village. His last big band, ironically, was a musical nightmare. The Musical Knights under the direction of Horace Heidt featured Faz on their version of *Two O'Clock Jump*.

Faz fractured them at the Capitol theater but, shortly after, his doctor advised him to return home for a rest. It was Oct., 1943, when Faz bowed out of the big time. He had spent seven years with eight famous name bands.

## Back Home

Back in New Orleans, Fazola spent the next five years playing local jobs. He lived with his brother Louis, also a musician, and they had a band together for awhile. He played frequently with Tony Almerico's band on the riverboat and in local radio stations. A new jazz spot opened up outside town called the Plaza club. Faz had his own band there awhile and also played there with Pinky Vidacovich and Leon Prima.

For the past few years Fazola was jazz in New Orleans. He starred on the Esquire-National Jazz foundation concert in April, 1945. He was the leading light on the Dixieland Jamboree Sunday afternoon concerts recently publicized nationally. Although *Time*, which avers its critic is a schooled musician, spoke of Fazola's clarinet as, "wailing and hiccuping," those who really know will sorely miss his mellow-toned low register and liquid style.

- De. 1161:  
When the Poppies Bloom Again/Trust in Me  
GLENN MILLER ORCH.  
Br. 8062, Vo. 5131, Cong. 9489:  
Doin' the Jive  
1938  
BOB CROSBY BOB CATS  
De. 1756, 3683: Big Crash from China  
De. 1865: March of the Bob Cats  
De. 2011: Palesteena/Slow Mood  
De. 2108: Five Point Blues/Big Foot Jump  
De. 2206: Speak to Me of Love  
De. 2209: Loopin' the Loop  
BOB CROSBY ORCH.  
De. 1713: Jesabel  
De. 1725: John Peel  
De. 1850: Tea for Two  
De. 1962: Milk Cow Blues  
De. 2032: Louise, Louise  
De. 2205: I'm Free  
De. 2208: Honky Tonk Train Blues  
De. 2209: My Inspiration (clarinet solo)  
De. 2210: I'm Prayin' Humble/Swingin' at the Sugar Bowl  
De. 2275: Diga Diga Doo (Parts I & II)  
De. 2705: Summertime  
1939  
BOB CROSBY BOB CATS  
De. 2416:  
Hang Your Hat on a Hickory Limb  
De. 2482: Hindustan/Mournin' Blues  
De. 2662: It Was a Lover and His Lass  
De. 2663: Sign No More, Ladies  
Washington & Lee Swing/Peruna  
De. 2825:  
Till We Meet Again/The Love Nest  
BOB CROSBY ORCH.  
De. 2282: Skater's Waltz  
De. 2379:  
Stamp Off, Let's Go/Song of the Wanderer  
De. 2402: Don't Worry About Me  
De. 2415: Strange Enchantment  
De. 2537: When the Red, Red Robin Comes Along/Them There Eyes  
De. 2569: South Rampart Street Parade/  
Smoky Mary  
De. 2652: Melancholy Mood  
De. 2705: Cherry  
De. 2734: Blue Orchids/World Is Waiting for the Sunrise  
De. 2839: Angry  
De. 2848:  
High Society/Boogie Woogie Maxine  
De. 2935: I Wanna Wrap You Up/Between 18th & 19th on Chestnut Street  
De. 2992: Air Mail Stamp  
De. 3158: For Dancers Only  
JESS STACY ORCH.  
Vs. 8121, Sig. 901:  
The Breeze (Parts I & II)  
Vs. 8132, Sig. 902, Com. 601:  
Clarinet Blues/I Can't Believe You're in Love with Me  
Vs. 8140, Sig. 901:  
A Good Man Is Hard to Find  
1940  
BOB CROSBY BOB CATS  
De. 3040:  
Do You Ever Think of Me?/Jazz Me Blues  
De. 3055: So Far So Good/You Oughta Hang Your Heart in Shame  
De. 3056: Mama's Gone Good Bye/A Vow Tout de Vay, A Vow?

- De. 3080: V.M.I. Spirit/Tech Triumph  
De. 3104:  
It's All Over Now/Adios Americanos  
De. 3248: Spain/All by Myself  
BOB CROSBY ORCH.  
De. 2992: Ooh, What You Said  
De. 3090: Cecilia  
De. 3091: From Another World  
De. 3154: Fools Rush In/Sympathy  
De. 3179: Speak Easy/I'm Nobody's Baby  
De. 3271:  
Shortline Sweet Genevieve  
De. 3668: Sweet Genevieve  
1941  
CLAUDE THORNHILL ORCH.  
Ok. 6124: O Sole Mio/Traumerei  
Col. 36298: Paradise  
Col. 36371: Concerto for Two/Jim  
Col. 36391: Orange Blossom Lane  
Col. 36435:  
Where Has My Little Dog Gone?  
Col. 36456: I Hate You, Darling  
Col. 36458:  
Somebody Nobody Loves/Rose O'Day  
1942  
MUGGSY SPANIER ORCH.  
De. 4168: Chicago/Can't We Be Friends?  
De. 4271: Hesitating Blues/Little David Play on Your Harp  
TEDDY POWELL ORCH.  
Bb.: Midsummer Matinee/Be Careful, It's My Heart  
Bb.: Love Is a Song/Tapestry in Blue  
1945  
IRVING FAZOLA'S DIXIELANDERS  
Key. 624:  
Sweet Lorraine/Clarinet Marmalade  
Key. 658:  
Someday Sweetheart/Jazz Me Blues  
Key. 659: Mostly Faz (Faz's Blues)/With You Wherever You Are  
(Modulate to Page 13)

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# DIGGIN' the DISCS WITH MIX

By MICHAEL LEVIN

New York—For the third time in eight years, I am picking up on writing about the *Beat's* wax. With absolutely no slights intended at the very able gentlemen who have preceded me, I should like to make a few things clear about the reviews which appear here. First, it's important that you know my prejudices or opinions musically.

Not because my opinions are any more important or better than yours, but simply because I am acting as a reporter and it is important that you know these things so that you can assess my reports accurately. In other words, if I be the most faulty reporter and writer extant, if you know what those limitations are, you will be able to make reasonably accurate estimates of the musical judgments passed.

Second, it seems to me that it is the function of any writer or critic to report first and opinionize later. In other words, while music is not a concrete analyzable entity and even the various esthetics dominating it are variables, there are certain bases of agreement (being in tune, tempos, types of harmony employed, solo styles

utilized, derivation of ideas) which can be reported before any opinions are passed.

Third, the following seem to me to be basically important criteria in any form of music, jazz or otherwise:

- No man consciously using *all* of his technique can be playing well, since the strain of note execution is bound to execute the worth of his playing.

- In the same line, any band or unit which consciously presses an arranging style or harmonic framework will sooner or later restrict the fruitfulness of its own output.

- Any musical effort which can accomplish the desired emotional and formal effect with a minimum of effort is to be desired over an effort which accomplishes the same effect with a much greater expansion of energy. This is an important esthetic assumption in any art, simply means, then what does the most with the least is the highest type citizen-musician.

- In addition, admirable techniques are admirable; but only worth admiring when they are used as means to an end, rather than an

end in themselves. Much as I admire the speed of a James or a Dorsey, the range of a Cat Anderson, or the enormous power of a Buddy Rich, unless it is used for something other than to sheerly dazzle, no great lasting artistic greatness can be claimed for it. This is again derivative from the idea that not only is simplicity necessary in economy of expression, but that there must be some formal structure contained in music. The synthesis of personal expression and ideas with formal discipline and simplicity compound what to me is good jazz, music or art.

- Little effort will be wasted here in cross comparisons. There is no known way of scientifically comparing the impact of a finely balanced Lunceford ensemble chorus with the perky and fascinating bleepings of a Charlie Parker solo. I don't propose to try to find it. Let each reign king in his own realm.

- Music is a product of the listener as much as the musician-creator. Your moods, your ideals, your emotions condition the performance-reaction just as surely as the man's ability who plays it. All of these must not only be taken into account, but remembered when any effort is made to say, "Man, who plays the greatest, Dizzy or Stravinsky?"

- This column has no personal likes and dislikes, never has had, hopes never to become so narrow-minded. I recently heard a magnificent Muggsy Spanier side in an album of two-beat jazz put out by Ruth and Bill Reinhardt's Jazz Ltd. club, and admit to not only being a sucker for Parker, but a lot of the younger emulators.

You will here find often favorable reviews on gentry ranging from Kemp to Kostelanetz, also bitter disagreements whenever any of the present idols start getting careless or sloppy. There is no one good music, no one good form, no one great performer. That at least is the assumption on which this column is operated.

A further word anent bop: more than three years ago I wrote a long piece in this column pointing out that out of six Dizzy and Parker records then available, the following faults were observable:

- (1) A search for harmonic variation which too often ended in writhing knots.
- (2) Constant nerve-chiseling tension, with no letup.
- (3) Too many technical figures for technique's sake alone.

(4) Too little regard for consistency of tone.

(5) Too many short, choppy incomplete phrases.

The piece then went on to say that bop would have to overcome these difficulties before becoming a permanent influence.

It pleases me to report that such is the case. Listen to any of the late bop sides: you will hear far easier handling of harmonic complexities, better tone, more relaxation, less striving for effect, and more shades of tempo and color variation. The boys and the school itself are growing up. From a reporter's standpoint and yours, too, this is quite a wonderful thing to watch. The strides these musicians have made in five years is quite unmatched in any previous jazz segment.

In addition, these strides have been made in solo use and combination rather than just in scoring and handling of sections.

The fear has been advanced in many slightly motheaten quarters that jazz is dead and gone, that the land of bop is the home of flop. File this as a gentle disagreement, since indeed these kids show more individual vitality as musicians, more understanding of their horns, and the use of those horns in a group than did any of the men in the "Goodman Renaissance" of the mid-'30s.

Nobody gets put down here for trying something new, nor turning in good performances of a nonhip variety. Do you want to spend the rest of your life dancing to bands of the Freddy Martin where's-my-moo-cow variety? Nor will all records be reviewed here. Space is too small, time too short. Generally only good performances or bad ones from sources supposed to be good will rate reports here. Other than this, it's in the lap of the needle gods and the particular kind of shellac used.

My head revolves at 69 rpm (advertisement).

out the chorus. Second chorus takes him on single-finger excursions utterly separated from the beat. He probably can rub his stomach in three directions at once, pat his head, and get off the sea shells nursery rhyme all at once. All four of these sides are backed by Red Callender, bass; Irving Ashby, guitar, and Jackie Mills, drums, and are very well done, especially for concert session records. *Cover* is a solo side made in Garner's more flowery style, though there is at least half a chorus of good rhythmic experimentation. All six of these are worthwhile piano sides; only reservation is that so far I have never heard Garner equivalent to the stuff he laid down last year in New York with J.C. Heard and Oscar Pettiford backing him at the Three Deuces. That, brother, was a pianistic experience. (Modern 20-640, 20-650, Savoy 688)

George Shearing

!!! I Only Have Eyes for You  
!!! Consternation  
!!! Moon Over Miami  
!!! Life with Feather

Shearing is the most completely improved musician of the last two years. The difference between his playing 30 months ago and now is hard to believe. When he arrived from England he was playing a lukewarm copy of Tatum. He now plays Garner, bop or anything else you want, and in addition has a double handed polyphonic system of conception that is something to watch. He has a quality which Tristano lacks to me: communicative feeling of enthusiasm about what he is playing as well as genuine love of musical absorption. Bystanders at the Three Deuces when Shearing was playing relief to Garner's trio will not forget several times when Garner was late getting back on the stand and Shearing filled in, several times cutting Garner at his own stuff. These discs are good, but in no way indicative of Shearing's actual abilities, just as Garner's records don't show up his talents to best advantage. You, backed by bass and drums, is a restrained, jumping version which is almost commercial in its simplicity. The coda gives you some idea of the flippers Shearing can toss in when he gets a chance. *Consternation* is a weird combination of bop and an auld English round, but Shearing sails daintily through it all with ne'er a note too many, and a few passages of real jumping jazz. *Miami*, an old pop from 1936, was recorded with the little unit which Shearing is using now at Cafe Society Downtown. Though the balance and recording are quite frightful, Marjorie Hyams vibes break through to advantage. Chuck Wayne's guitar is not quite so unfortunate. The last side from its title should obviously get an "oh gawd" review, from the pun of the same name. However, again Shearing's ideas make the side. (London 412, Discovery 103)

Ben Webster

!!! The Horn  
!!! Woke Up Clipped

This record with Lips Page, trumpet, and Clyde Hart, piano, among others, was made in 1944 for World Broadcasting as a transcription and is being issued by Decca on the Brunswick label now. *Horn* is I Got Rhythm and showcases a Webster who felt like playing this side. As a type of fast power horn that isn't played well now, you should have this one. *Woke* is a simple riff tune, on a series of descending minor changes. (Brunswick 80103)

Red Norvo

!!! Blue Skies  
!!! Dee Dee Dance

The boy Norvo, when he had his fine little sextet during the war, and some excellent Johnny Thompson sketch arrangements. *Skies*, taken at an almost Lunceford shuffle tempo, has purtoned Aaron Sachs-led clarinet and magnificent drumming by Specs Powell, backed by Remo Palmieri's guitar. Both (Modulate to Page 14)

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(Jumped from Page 12)

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# diggin' the discs with MIX

(Jumped from Page 13)

men are studio men now, by the way, at CBS. The use of the material here shows you what can be done with a little thought outside of straight jamming even with only six men. *Dance* is most skillfully done again, with Norvo's solo well taken. I'd stack Powell up against any other drummer in the country for this kind of small combo drumming. (Brunswick 80104)

## Charlie Ventura and His Bop for the People

Body and Soul  
Whatta Ya Say We Go

You heard me, man, that's my tag and that's what's on the record label. *Soul* is a Ventura baritone solo, better than most of his efforts since there isn't quite as much insistence on cascades of notes tumbling out in tight little perfections. Maybe all fleet tenor men should be forced to play baritone for awhile to calm down their speed. *Go* has Jackie Cain singing with pianist Roy Kral about the joys of glopping. Balance between the voices and instruments wasn't close enough to give the blended sound Ventura strives for. (RCA Victor 20-3396)

## Andre Previn

Air Mail Special  
Indiana

These are the best two sides out of an album Previn made for Modern. The playing is far better than on his recent Victor sides or in the album he made for Sunset. However, they still demonstrate that here is a young musician with technique to burn who is still emulating and copying rather than playing original ideas and has much to learn about restraint. You will hear Nat Cole, Tatum, and Garner all through *Special*. The technique burns, but the flame doesn't light up the surrounding music too much. (Modern 20-651)

## The Howard McGhee - Fats Navarro Bopset

Double Talk (Parts I and II)  
Boporation  
The Skunk

These four sides were made by what are the two best bop trumpet men in the country for my money. McGhee is fleet, Navarro has better tone and perhaps more consistency. In any event, some good blowing is here and deserves listening. Much the same holds true for *Boporation*, save that Navarro sounds even better on this side. (Blue Note 557, 558)

## Terry Gibbs All-Stars

Terry's Tune  
T and S

Good sides by some Herman stars with other bop experts. Terry Gibbs' vibes have been more exciting, as has Shorty Rogers' trumpet. Slightly shallow balance keeps things just a shade confused. (New Jazz 200)

## Alice Hall Trio

Pennies from Heaven  
Caravan

Capitol included this side on its bop release, though Miss Hall's reiterative use of dotted eighth ideas is not in that tradition and could get a little wearing. Her own driving smack on accordion is refreshing and her bassman and drummer do a magnificent job of pushing both sides. (Capitol 57-60007)

## James Moody

Cuba  
Moodamorphosis

A small bop combo paced by Moody's tenor horn and Chano Pozo's conga drumming, plus Ernie Henry alto. The lead idea, as arranged by Gil Fuller, makes for a good side. (Blue Note 554)

## Lennie Tristano

Cross Current  
Wow

More interesting Tristano jazz. Billy Bauer's guitar solos still

don't seem to me to have forceful conception, certainly not in the same class with Lee Konitz's alto which is flowing, formal, and full of life and energy. Tristano himself is always highly interesting and as cold as iceberg lettuce. *Cross Current's* ending is a tour de force and beautifully worked out. *Wow* has some doubled up reed passages that will rouse interest as will Konitz's alto again. Again from Tristano more brittle brilliance with no relieving contrast. The execution of the ensemble passages is again worked out in fine detail. All of these Capitol bop sides seem well thought out, for which the leaders and supervisor Rugolo should take bows. (Capitol 57-60003)

## Dave Barbour

Little Boy Bop Go Blow Your Top  
Ensenada

Afro-rhythm up more than usual, with a bop figure scored for sax, trumpet, and guitar well done. However, the harmonic changes used are not as varied as some of the things attempted on the Tristano and Davis sides; and at the end of his solo Barbour misses finishing a phrase, something quite rare for him. The Ray Linn (trumpet) and Heinie Beau (clarinet) solos are good, but not up to their usual forceful output. The rhythm, too, seems more along for the ride than acting as any creative part of the side. *Ensenada* is not bop but utilization of various melodic lines with an afro-rhythm pattern. (Capitol 57-60002)

## BAND JAZZ

### Woody Herman

Caldonia  
Happiness Is a Thing Called Joe  
Bijou  
Your Father's Moustache  
Apple Honey  
Goosey Gander  
Northwest Passage  
Wild Root

### LP Album Rating—

Some of the greatest sides by the old Herman band, certainly one of the most exciting bands ever put together. That brass section on *Honey* with Conrad Gozzo sitting on top is certainly a most fabulous thing indeed. (Columbia CL 6049)

### Woody Herman

That's Right  
Got It Bad

The present Herd may not be woolly like papa's lambs, but it certainly stomps around in fine shape. *Right* is up, with the feeling of right excitement that so few bands get properly, plus excellent Terry Gibbs (vibes) and Serge Chaloff (baritone) solos, while the brass section and Don Lamond's drums punctuate perfectly. This here record moves, man. Its caption can only be: "This'll be crazy, wasn't it?" The flipper, the Ellington tune, is sung most handily by Mary Ann McCall, backed with a good score. Herman proves once again he should abandon clarinet for alto, his taste and ideas are that much better on the curved horn. (Capitol 15427)

### Count Basie

Exactly Like You  
Jumpin' at the Woodside

Two re-released sides from the halcyon days of the Basie mob, when Lester and Herschel were blowing the tenor chairs and there was the free float of a rhythm section convinced it was the best in the country. Strange how once musicians lose that conviction, their playing deteriorates. (Coral 60037)

### Bill Harris

How High the Moon  
The Moon Is Low

Strangely enough these Harris trombone sides, supported by Sonny Burke-led strings, don't come off quite as you would expect. Some of Harris' playing is fine, other sections get snarled up in their own emotional growlings. Also the backing is too limp to give him the kind of kicking he needs to really pace himself. (Capitol 57-60004)

## Symbol Key

Top  
Tasty  
Tepid  
Tedious

### Miles Davis

Godchild  
Jeru

Two more sides by that peculiar combination Cap supervisor Pete Rugolo recorded in New York including trumpet, trombone, alto, tenor, French horn, tuba and three rhythm. The sound, however, is extremely earable, far mellow than many bopped sounds, and with a wild opening union of tuba and reed moving up through the other horns. The figure is credited to George (Lemon Drop) Wallington, while leader Davis makes his trumpet solos hang together more than usual and with pretty tone, too. The sounds blend and some one actually worried about dynamics. My goodness, shortly there will be studio bop bands. Good Kai Winding trombone plus Gerry Mulligan baritone help the side along. *Jeru* is Mulligan's score, and again well done. Credit, too, to the fine relaxed rhythm work of Joe Schulman, bass; Max Roach, drums, and Al Haig, piano. (Capitol 57-60005)

### Tadd Dameron

Casbah  
Sid's Delight

Employing Rae Pearl's voice, Tadd has tossed off an Afro-influenced side in *Casbah*, built around instrumental-vocal lead lines with some resemblances to *Out of Nowhere*. It's nicely put together, though intonations and blends are not as well handled as on the Davis *Godchild* side. Capitol uses its echo technique to build the last chorus on *Delight*. Quality shift is interesting to get. (Capitol 57-60006)

### Bobby Hackett

With a Song in My Heart  
Easy to Love  
Soon  
Soft Lights and Sweet Music  
If There Is Someone Lovelier Than You  
What Is There to Say

### Album Rating—

The always lyric and lovely Hackett trumpet, here sympathetically backed up by Bill Challis scores ('member the old Whiteman days?) on six pretty tunes. The playing doesn't have quite the soft delicacy of his mid-'30s renditions, but that would be a little hard to arrange. Most attractive of the sides is *Soft Lights*. Most specifically recommended for domestic quarrels. If she can listen to this

Soon—Hackett	79
Easy to Love—Hackett	79
What Is There to Say—Hackett	79
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and keep yacking, then she is indeed a paragon of poison. (Brunswick B-1026)

### Charlie Parker with Machito

Mango Mangue  
Okey Dokie

A very fertile combination this, even better than Flip Phillips with the Afro-Cuban bop styled ensemble of Machito. Parker's hard, pert tone bites through without weighting down the rhythm. His solo on the second chorus of *Mango* is worthy of almost bar for bar study. For construction and ease of creation under the complexities of the sections in back of him, this one takes the small gold kazoo. (Mercury 11017)

### George Auld

They Didn't Believe Me  
Hollywood Bazaar

This is essentially the same nine-piece band conception George Auld had two years ago at the Club 18 in New York, and it sounds just as excellent now as it did then. Gerry Mulligan's score of *Believe* exploits a wide spread of his five horns, makes good use of solos and altogether is convincing proof of what can be done with a small band. *Bazaar* has a slight Bijou flavor though in no way copied. Auld is certainly a good man to have in a section: his big tone and power communicate a completely distinctive flavor to the band's sound. (Discovery 102)

### Duke Ellington's Ten Black Berries

Jungle Blues  
Rent Party Blues

This is a reissue dubbed from an Oriole issued in 1930. The fact that there were 12 men on the date doesn't seem to have bothered the label makers. The stuff is dated naturally, but still interesting historically. Bigard, clarinet, and Nanton, muted trumpet, and Nanton, tram, play solos on the first side. Nanton's *Rent* chorus is especially indicative of how much power Ellington sidemen had at this time. It comes over even with the awful recording. (Blue Disc 5002)

### Milt Buckner

Milt's Bop  
Milt's Boogie

First release by the pianist who garnered his name with Hampton, though there is a suspiciously familiar vibraharp clank throughout the bop side. *Boogie* is the old familiar baloney still being done at the same shout tempo. *Bop* on the other hand has some fresh ideas as well as some of the loudest brass on wax recently. (MGM 10410)

## DANCE

### Noro Morales

The Peanut Vender  
My Heart at Thy Sweet Voice

A well known rumba piano-leader turns out these two evergreens (and they'd better be, the way they get pounded around). *Voice* has better arranging ideas, is certainly a far cry from the side Bea Wain warbled with Larry Clinton more than a decade ago. (MGM 10407)

### Frankie Carle

Carle Boogie  
Oh What It Seemed to Be  
Penguin at the Waldorf  
Sunrise Serenade  
Missouri Waltz  
The Glow Worm  
Surprise Boogie  
Sweet Sue

Another Columbia LP effort to group tunes of a particular band into a quasi-album reissue. *Sue* was recorded in the new Columbia converted cathedral studio, has a good sound. (Columbia CL 6047)

### Jimmy Dorsey

Cole Slaw  
Parade of the Milk Bottle Caps

*Slaw* was originally titled *Sorghum Switch* when it was released seven years ago, was a Dorsey copy of the Doc Wheeler Bluebird original, marked another Dorsey effort towards "heavy" swing. *Caps* on the other hand was made 10 years ago, is a light and non-

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W. Herman; Keen and Peachy	63
W. Herman; That's Right	79
W. Herman; Four Brothers	63
W. Herman; Blowing Up a Storm	63
W. Herman; Woodchoppers' Ball	63
S. Berman—Harris; Nocturne	1.05
Dizzy; Guarachi Guarachi	79
Met All Stars; Victory Ball	79
C. Parker; Okideke	1.05
C. Parker; Cool Blues	1.05
C. Parker; Crazyology	1.05
C. Parker; Bird Gets Worm	79
Tadd Dameron; Lady Bird	1.05
G. Auld; Hollywood Bazaar	79
L. Tristano—Konitz; Wow	79
Tristano; Subconscious Lee	1.05
C. Ventura—Harris; Stop 'n Go	79
Vent; Whaddya Say We Go	79
C. Ventura; Birdland	79
B.G.; Undercurrent Blues	79
D. Gordon—W. Gray; The Chase	1.05
Basie—Prest; Jumpin' at Woodside	79
S. Kenton; Balboa Bash	79

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Lennie Tristano	3.15
Herman-Berman-Harris—Flip	3.31
Herman; Sequence in Jazz	2.48
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J. Dods; Pencil Papa 1.05

S. Bechet; Stack o' Lee Blues 1.50

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pretentious bit of musical nonsense that still has charm today. It's a shame Jimmy didn't stick to this formula instead of letting his band get heavier and heavier to the point of having the effectiveness of thick molasses. (Coral 60063)

### Claude Thornhill

*Autumn Nocturne*  
*Lullaby of the Rain*  
*Sleepy Serenade*  
*Where Or When?*  
*There's a Small Hotel*  
*I Don't Know Why*

Album Rating—J J

When I listen to this album, quiet murder should be the just

fate of Manie Sacks, Columbia records artist and repertoire director. Three years ago, I scuffled in print with the ever-pleasant Mr. Sacks, pointing out he was neglecting the superb band headed by Thornhill to push a cheap copy fronted by Elliot Lawrence. Mine, like other beatings, accomplished nothing. Thornhill got nowhere, disbanded. Elliot Lawrence is still plugging along, has yet to make a really distinctive record musically. Now that Thornhill has been signed by Victor and is getting ample wax release, his band is a mere shadow of its former self with none of the power, the arranging brilliance, or the fullsome sonority heard on previous Columbia records. It is still pleasant dance music, but that's all. (RCA Victor P-243)

### Claude Thornhill

*Snowfall*  
*A Sunday Kind of Love*  
*Grieg's Piano Concerto*  
*There's a Small Hotel*  
*Autumn Nocturne*  
*I Don't Know Why*  
*Night and Day*  
*You Were Meant for Me*

LP Album Rating—J J J

My, my, sech purdy playing, and it isn't as good as the Thornhill band was doing when Columbia was too busy to record it. You might try a pop called *Underneath the Willow Tree* if you want a comparison; then listen to the new Victor album for less expression. (Columbia C1 6050)

### Harry James

*Don't Cry Baby*  
*Hurry Hurry*

Far better than the usual James discs because of Neal Hefti arrangements. *Baby* has some very tasty alto. (Columbia 1-160)

### Benny Goodman

*Jersey Bounce*  
*Somebody Else Is Taking My Place*  
*Gotta Be This or That*  
*A String of Pearls*  
*Why Don't You Do Right?*  
*Oh Baby*

LP Album Rating—J J

A group of some undistinguished Goodman sides, which sold well at

the time, regrouped on an LP platter. *Right* is the side that started Peggy Lee on her way. Compare her stiffness on that side with her much greater present flexibility. *Baby* is the 12-inch platter Goodman made three years ago which sounds like *Stealin' Apples* stretched too long. (Columbia C1 6048)

### Jimmie Lunceford

*For Dancers Only*  
*Organ Grinder's Swing*  
*Sleepy Time Gal*  
*Dream of You*  
*Down By The Old Mill Stream*  
*Sweet Sue, Just You*  
*Four or Five Times*  
*Charmaine*

Album Rating—J J J

In my humble opinion, this is the greatest dance album I have ever heard, and certainly at the very top of the list of Band Jazz groupings too. This is a rearrangement of the old *For Dancers Only* album, with better sides included. These were made in the mid-'30s when the Lunceford crew was one of the finest dance units playing, and proved it by playing more college proms than any other band in the country.

Listen to the tremendous ensemble smack the band has, yet the dainty lift to such sides as *Dream*. If you can't wiggle around a floor to this, quit! You're getting old. Willie Smith's phenomenal lead alto shows in *Sleepy Time Gal*, while all the way through Jimmy Crawford's unique lag (let-the-band-work) drumming gives pace with the unique relaxation that has made Tommy Dorsey sweat for years to copy the feeling it had. Whenever you hear people say that occasionally Herman, Kenton, Ellington and the rest get over-pretentious, play these sides and you will see what they are talking about. The arrangements, mostly by Sy Oliver, are not complex, but their conception is so perfectly suited to the band that the gross result is very tasty indeed. Let us hope that soon again there comes another band with the same unitary feel which this crew stuffed on its wax. (Decca A 664)

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D. Marmarosa: Raindrops.....	.79	Phil Moore: Concerto for Trombone 1.35	
D. Marmarosa: Tradewinds.....	.79	B. Goodman: Undercurrent Blues.....	.79
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Chano Pozo: Riff: Afro-Cubano.....	1.05	High Society.....	1.58
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D. Lambert: Hawaiian War Chant.....	.79	Phil Moore: Fantasy for Girl.....	3.75
Dave Barbour: Little Boy Bop.....	.79	Climbin' and Screamin'.....	3.94
Bill Harris: How High The Moon.....	.79	The Bird Blues.....	3.15
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S. Berman: Curbsome Scuffle.....	1.05	City.....	
E. Spencer: Gangbusters.....	.79	State.....	

## VOCAL

### Dave Lambert

*Always*  
*Hawaiian War Chant*

Our bearded tree surgeon friend gets a shot at his long-felt dream for a bop-influenced choir. It certainly is a different sound, with Dave's sea-bopping adding much color. Some of the intonation could be more exact, but then to get a group to sing changes as complex as this takes more time than I suspect Dave was given in rehearsal. I never fell for the T.Ding of Chant and even Lambert doesn't make me feel much happier with this old chestnut. (Capitol 57-60001)

### Three Bips and a Bop

*Capitolizing*  
*Professor Bop*

As one might expect with a Babs Gonzales date, the trombones are indicated as "bones," the guitar as "box," and the drums as "tubs." In short, all was most crazily cool. Babs takes off on one of his coarsely whispered boparene choruses, still seems to have trouble in singing in tune. Following is a J.J. Johnson trombone, pardon, "bone" chorus which is restrained and well put together, after which Julius Watkins, a courageous man indeed, tries a bop chorus on French horn. It isn't such a bad sound as a matter of fact, sounds a little like a tenor trombone with a metal mute. *Bop* is a bopity vocal. (Capitol 57-60000)

### The Modernaires

*Miller Medley*  
*Stardust (Jenny)*  
*It's a Lonesome Town (Bernie)*  
*Margie (Lunceford)*  
*Lamplight (Kemp)*  
*Rock It for Me (Webb)*  
*You Call It Madness (Columbo)*  
*Ain't Misbehavin' (Waller)*

Album Rating—J J

This *Tributes in Tempo* is a slick packaging idea and with better singing would be a very fine album indeed. Gimmick was to do eight tunes incorporating the original arrangements made famous by the bandleaders and tacking on the vocals. A dupe of the famed Jenny trombone chorus on *Stardust* (which he first made on Vocalion, later spliced in a few bars on the Victor Show record) is admirably done, while snatches of the Lunceford powerhouse are to be heard on *Margie*. Generally, however, the Modernaires are an undistinguished vocal group. Their solo efforts lack punch, their singing often isn't in tune and occasionally as on the Miller side, they wobble quite badly. (Columbia C-181)

### Fred Astaire

*They Can't Take That Away from Me*  
*Shoes with Wings*  
*My One and Only Highland Fling*  
*You'd Be Hard to Replace*

Album Rating—J J

Astaire still has a light infectious charm to his singing. But by slowing his tempos down to a Sinatra, MGM has succeeded in making him sound merely nasal. Listen to the old Brunswick he did of *They* and you'll hear the difference right away. The other three tunes are melodized by Harry Warren with Ira Gershwin lyrics and are not immense. (MGM L 5)

## CONCERT

### Popular Favorites

*Sunflower (Sinatra)*  
*I've Got My Love to Keep Me Warm (Brown)*  
*Always True to You (Shore)*  
*Cruising Down the River (Carle)*  
*Don't Gamble with Romance (Day)*  
*Blue Skirt Waltz (Yankovic)*  
*Mister Sears and Roebuck (Shay)*  
*Could I? I Certainly Could (Godfrey)*

LP Album Rating—J J J

Columbia is finally listening to some of the yapping of the people who have claimed for six months that the company has exercised absolutely no imagination in programming its LP records. This is their first attempt to combine art-

## More Waxeries Cutting Prices

New York—Although the general reaction among the full-price record firms to Columbia's recent price cut was to send fast assurances to dealers they would hold the price line, a couple of the cheap disc houses followed Columbia's lead by shaving a little more off their already low prices.

Varsity followed up immediately by dropping its retail price from 44 cents including tax to 39 cents including tax. Spotlite, which also sold at 44 cents including tax, met this move by working out a gimmick whereby retailers could sell its platters for as low as 37 cents.

System is based on rebates offered to dealers based on amount of advertising they give Spotlite. Under Spotlite's system, the price cut is not compulsory and most dealers are selling the discs at 39 cents, keeping them even with Varsity.

General result of Columbia's price cut, which also was adopted by MGM, has been to make dealers cagey about ordering. Afraid of getting stuck with high-priced platters if further cuts are made, they're holding out to see what happens.

### Victor Assures

Victor has tried to offset this by assuring dealers they will be protected until Sept. 1 on all purchases made 30 days prior to any price reduction made by Victor. Company also says it doesn't intend to reduce prices anyhow.

Decca, London, Mercury, and Apollo have also announced they will hold to their present prices. Earlier Capitol had issued a strong statement against price cuts.

## Personnel Changes

Jimmy Lyons, former Gene Williams pianist, now accompanist for June Christy. . . . Tony DiNardo and Lamar Wright Jr. left Charlie Barnett's trumpet section. DiNardo to join Al Gentile's band in Hartford, Wright to Duke Ellington.

Trombonist Bobby Quatro and tenor Marty Holmes have replaced Johnny Torick and Yano Salto with Bobby Byrne. Yano now with Glen Gray. . . . Doc May, bary with Sammy Kaye for eight years, has cut out, with Harry Wuest replacing.

Truman (Quig) Quigley, trumpet, joined Art Mooney. . . . Trombonists Claude Jones and Johnny Williams joined Machito at Bop City. . . . Drummer Don McLean returned to Chris Cross band.

### Lawrence For Como

New York—Bill Lawrence, former Jimmy Dorsey singer, will replace Perry Como on the Chesterfield *Supper Club* air show June 3. Como is mulling a summer date at the Palladium, London. Lawrence will keep his current assignments on Arthur Godfrey's daytime radio and TV shows.

ists and tunes and has been duplicated in the hillbilly field by record number HL 9008. Presumably they will work on a monthly Hit Parade for LP issue. This certainly should prove formidable competition to Victor's 45 discs as well as Columbia's own 78 wax, since the top pop tunes still are the biggest wax sellers. (Columbia C1 6057)

### Guy Luypaerts

*Night and Day*  
*I Get a Kick Out of You*  
*What Is This Thing Called Love?*  
*Easy to Love*

Album Rating—J J

French musician Luypaerts conducts a 50-piece orchestra through four 12-inch sides, Capitol's first pop 12-inch releases. This is pleasant, but has been better done many times before, specifically by Kostelanetz and Rose among the big band conductors. (Capitol EOD 158)

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# Much Confusion As Ella, Shaw Open Up Bop City

New York—Bop City opened on schedule on April 14 along with a lot of unscheduled confusion. The big room was packed early in the evening and a continual hassel went on all night at the reservations desk. Outside, a long line of unreserved customers waited hopefully, the line stretching out for two blocks at one time. It was estimated that 3,000 got into the joint and 5,000 were turned away.

Those who got inside found a show which was running 'way off schedule. Artie Shaw and his 40 symphony men (see Michael Levin's review, page 1), who had been booked in for a week as a publicity gimmick, were scheduled for three 45-minute concerts but it took Shaw 1½ hours to get through each of his sets.

Shaw's 40 men, unamplified, could scarcely be heard above the opening night chatter. The 90-cent admission, back-of-the-rail crowd bore the longhair stuff stolidly for about half an hour of each set and then started voicing occasional complaints. "Let's jump!" they cried. "Give us a break, will ya!" and "Ool-ya-koo!"

Artie Clammy Shaw didn't improve the situation any by unveiling a clammy personality on the stand. The disappearance of the symphony men after their sets drew a big hand from back-of-the-rail, and the mob there took a fast powder when Shaw's final set was announced.

Day before the opening, John Pransky, Florida promoter, bought out Arthur Faden's interest in the club. Faden had been in it with his brother Bill, Ralph Watkins, and Paul Schlosser, generally considered a front man for Abe Ellis, the hat-check king. At the opening, Pransky and Schlosser appeared to be in charge, with Watkins in the background.

Added to the first night confusion was the failure of the air conditioning. Women were using the program notes for Shaw's numbers, written by Irving Kolodin of the Sun, as fans. Kids back-of-the-rail stripped to shirt sleeves.

Despite the general turmoil, Ella Fitzgerald held the house on all her appearances. She was in wonderful form and was obviously what the paying element of the crowd had come to hear. Spotting Billie Holiday in the audience, she interpolated in her usual *Lady Be Good* routine, "Oh, Lady Day be good..."

Kai Subdued Kai Winding's sextet, which filled out the bill, seemed very subdued in their new surroundings. For the most part, they played rather listlessly, with only Bru Moore getting any lift into his solo work.

By the weekend, much of the first night chaos had been ironed out. Shaw's players were amplified and his sets cut to 40 minutes. He introduced each of his numbers and warmed up to the extent of parrying jibes from back-of-the-rail. His audiences were more attentive but still relatively apathetic.

After his scheduled week, Shaw was replaced by Machito's band. Bop City's second show, due May 5, is headed by King Cole and his trio, with June Christy and Flip Phillips' combo, which includes

## Big Bands Hit Salt Lake City Randevu

Salt Lake City—Owner Jerry Jones booking only top talent into his Randevu here. Les Brown, Gene Krupa, Dizzy Gillespie, and others have played the spot. More names are to follow.

Art Lund recently here. It's his home town. Sang on the Jazzbo Collins record show. . . . Stew Grow and ork will open Saltair resort this summer. . . . Dell Bush orchestra to open pre-season dancing at the Lagoon.

—Billy Reese

Sonny Criss and Tommy Turk. Machito holds over for the first week of this bill and will be replaced by a small bop crew. Billy Eckstine and Illinois Jacquet are scheduled for a May 26 opening, with Dizzy Gillespie and Sarah Vaughan coming in June 16.

The Royal Roost, which closed the night before Bop City opened, reopened April 21 with Nellie Luther, Sabby Lewis' band, and other acts plus a line of girls. The Roost went back to a straight minimum policy, abandoning the 90 cent admission gimmick.

—seil

## Arty? P'Shaw, Claims Levin

(Jumped from Page One)

tious young man who evidently feels his abilities are completely unlimited, his horizons unbounded. My impression at this point is that the only things unbounded about him are his ego and his musical ignorance.

In the first place, reliable informants tell me Shaw had approximately eighteen hours rehearsal before he opened. Eighteen hours rehearsal to play well over four hours of music! Koussevitsky, conducting an orchestra that has functioned as a unit for decades, with principal chair men who have worked under him for years, spends at least one, sometimes two or three, rehearsals for a new piece.

Shaw, who has had no major conducting experience, takes 18 hours, or six rehearsals, for 23 pieces, with most of which he was so unfamiliar he couldn't do more than follow the score and try to keep time.

### One Example

An example of his ineptitude was evidenced in the Tansman *Tryptique for Strings*, which is a tight, nervously incisive work that requires almost perfect accenting and choice of tempos. Mr. Shaw devoted 24½ minutes of rather lackluster attention to the work. Vladimir Golschmann, when he recorded it with the St. Louis symphony some years ago, seemed to find only slightly more than 20 minutes was in order.

This kind of performance was typical. Indeed, after about thirty minutes, the onlookers became a little drowsy, wondered if they weren't hearing a musical version of Gray's *Elegy In A Country*

Churchyard played over and over. Shaw's clarinet playing was not much of an improvement over his conducting. While his middle register was often full and liquidly lovely, whenever the scores required rapid, almost portato movement in the upper register, his tone thinned out to that familiar fire-siren quality he loved to employ in the swooping glissandos of his "jazz" days.

### Sterile, Stiff

His phrasing was sterile and stiff, displayed no real firm emotional or intellectual conceptions of the works he was playing. Ravel and Debussy, composers requiring lightness and grace, Shaw played with the same clodden heaviness he applied to the rest of the program.

Clinkers were prominent as well as unevenness in cadence and faulty intonation. Above all, there was no feeling of enthusiasm for playing, what oboist Mitch Miller calls "the lust for largo." It sounded like a second rate hack performer playing in front of a hastily assembled group of rather mediocre musicians, to a reasonably uninterested audience.

At this point, the writer himself wonders, "How can a man with Shaw's reputation get involved in such a frightful embroilment, one where not only did his audience hiss him, but the press presented a reaction of almost completely stony silence?"

### Never Outstanding

There is no answer outside of the fact that Shaw's driving ego which has made life so troublesome for him in the past forces him constantly to do flamboyant things which bring him into difficulty. He has always been a fine radio first chair man. He has never been an outstanding jazz soloist on his own merits, nor is his schooling sufficient to put him in a class with the Kells, the Bonades, the Bellinis, and the other men who are practicing artists of the clarinet.

This entire performance was that of a man 'way out of his depth attempting to bamboozle a whole section of the populace into believing they were hearing good music, uniquely played and presented. It was indeed unique, but only in its frightful, leaden boredom.

Virginia Wicks, the lush, intelligent blonde ex-model who was handling Bop City's national press, argues that, after all, no matter what mistakes Shaw made, at least he brought Prokofiev into a night club.

### Larceny

Un huhn, but how! Bringing a utterly untutored conductor who plays stiffly pedestrian clarinet in front of a miserably rehearsed symphonette is outright larceny with a \$5 opening night charge.

The press comments have been uniformly and crushingly unfavorable. Earl Wilson reported that Shaw did "a rather unconvincing job." "Bop" Sylvester of the *News* stated that "Shaw had the poorer classes as an audience at Bop City and they treated him with com-

plete contempt. He gave them back more of the same."

Lee Mortimer of the *Mirror* did a little red-baiting, pointing out that Artie Shaw, "the Communist-loving clarinetist . . . leaves Wednesday to attend another Stalin 'peace' conference in Paris," then went on to call his "silly symphony" "complete torture." Of course, it's true the gentry did display a bit of non-savoir faire by labeling the compositions chosen "obscure" and Shaw's clarinet playing "expert," neither condition being true.

*Time* magazine reprinted bits of Sylvester's article, went on to murder Shaw in its usual dainty fashion, while *Billboard's* scribe announced intentions of muttering "Bop City Books In Muzak."

All of these comments centered generally on either Mr. Shaw's political affiliations (which are no more at issue than those of Mr. Hearst's quaint shenanigans) or the fact that classical music is boring in a nightclub.

### The Point

Very few of the fourth estate nailed the main point. That is that Shaw, having a fine idea and a tremendous opportunity to put it across, because of his unbelievable vanity and lack of ability, succeeded in not only making a laughing stock of himself, but also in making it difficult for a genuinely talented conductor-musician to do the same thing in the future.

In short, he has held a large section of the music business up to ridicule, as well as tacking a pot onto chamber music.

If he had arrived with the Stuyvesant String quartet, three or four reeds, a harp and a piano, and had played things within reach of his abilities, things might have been different. As is, this has probably been the worst musical fiasco staged in this country within the

last twenty years.

It should be added for the record that *Down Beat* tried for three straight evenings to sit down with Shaw, and get him to write an answer to this piece. He evidently was unable to find the time, and thus there is no rebuttal.

### Wooden

These additional opinions should be entered: five of the string players when queried about Shaw's conducting ability said, "It's nice to know the cigar store Indian hasn't yet disappeared," while the audience cheering at the conclusion of one of his stanzas was asked by Shaw whether they were cheering him—silence—or the conclusion—prolonged roars.

He evidently feels it is just a case of conning the untutored masses to his ways of musical thinking and presentation.

Most respectfully, thank God for also there Ella Fitzgerald, whose lively, completely musical singing made Shaw's performance more definitely pitiful in its entirety.

## SHORT CUT to Musical Knowledge

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Or bop like CUBANA BE?  
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Allen, Barclay (Elitch's) Denver, 5/19-22, b  
Anthony, Ray (Vogue Terrace) McKeesport, Pa., 5/16-22, b; (Lakeside Park) Denver, 5/27-6/9, b  
Arnaz, Desi (Orpheum) Omaha, 5/6-12, t  
Arnold, Eddy (El Rancho) Las Vegas, 5/11-24, b  
Austin, Johnny (Sunset Beach) Almond, N. J., b

Barnet, Charlie (Surf) Virginia Beach, Va., 6/10-16, ne; (Steel Pier) Atlantic City, 6/19-25, b  
Barron, Blue (Trianon) Chicago, b; (Orpheum) Omaha, In 5/20, t  
Basil, Louis (Chicago) Chicago, t  
Beck, Buddy (Deming) Terre Haute, Ind., b

Beck, Curt (Stuyvesant) Buffalo, b  
Benda, Tex (Meadowbrook) Cedar Grove, N. J., Out 5/19, rh; (Circle) Indianapolis, 6/9-15, t; (Surf) Virginia Beach, Va., 7/4-10, ne  
Berkey, Bob (Casino) Quincy, Ill., 5/20-26, ne; (Dutch Mill) Delavan, Wis., 6/28-30, b  
Bishop, Billy (Rice) Houston, 5/17-7/11, t

Bliek, Baron (Legion) Perth Amboy, N. J., Saturdays, b  
Blie, Russ (Lions-Milford) Chicago, b  
Blandwyne, Nat (New Yorker) NYC, Out 6/15, h  
Brennan, Morrey (Broadwater) Biloxi, Miss., b  
Brooks, Randy (On Tour) ABC  
Brown, Len (Palladium) L. A., 5/4-30, b; (Rainbo Randevu) Salt Lake City, 6/18-19, b  
Buce, Henry (Ballroom Room) Galveston, Out 5/23, ne; (Lackland Air Base) San Antonio, 5/27-6/2, t  
Burkhardt, Jay (Nob Hill) Chicago, Monday, cl  
Burns, Verne (Rainbow) Denver, Out 5/15, b

Cavet, Oscar (Le Coq Rouge) NYC, ne  
Cave, Frankie (RKO) Boston, 5/8-11, t; (King Philip) Wrentham, Mass., 5/12-14, b; (Meadowbrook) Cedar Grove, N. J., 5/17-23; (Palace) Cleveland, 5/28-31, t  
Carley, Gaines (Terra Plaza) Springfield, Ill., ne  
Carlie, Russ (Claridge) Memphis, 5/27-6/16, h  
Cavallaro, Carmen (Astor) NYC, 5/18-22, h  
Charm, Hal (Carnival) NYC, Out 5/14, b  
Chase, Bill (Hill Top) Billings, Mont., Out 6/30 ne  
Courtney, Del (Jantzen Beach) Portland, Ore., 5/6-11, b; (Rainbow Randevu) Salt Lake City, 5/17-21, b

Davidson, Cee (Chez Parree) Chicago, ne  
DePardo, Tony (Riverside) Des Moines, 6/10-23, b  
Donahue, Al (Statler) Washington, D. C., 5/27-6/2, ne  
Dorsey, Jimmy (Town Casino) Buffalo, 5/16-22, ne; (Surf) Virginia Beach, Va., 5/27-6/2, ne  
Dorsey, Tommy (On Tour) MCA  
Drake, Charles (Skyliner) Ft. Worth, Out 5/11, ne; (Skyline) Billings, Mont., In 5/15, ne  
Duchin, Eddy (Waldorf-Astoria) NYC, Out 7/6, h

Ellington, Duke (Paramount) NYC, Out 5/10, t  
Everette, Jack (On Tour) McC  
Farage, Joe (Yellow Jacket) Grand Haven, Mich., rh  
Featherstone, Jimmy (Trianon) Chicago 5/10-30, b  
Ferguson, Danny (Radisson) Minneapolis, h  
Fina, Jack (Claremont) Berkeley, Calif., Out 5/23, h; (Ambassador) L.A., 5/24-7/4, b  
Foster, Chuck (Biltmore) L.A., 5/26-7/20, b  
Fotina, Larry (Melody Mill) Chicago, b

Garber, Jan (Casino) Catalina, Calif., In 5/15, ne  
Gillespie, Dixie (Blue Note) Chicago, Out 5/15, ne; (Bop City) NYC, 6/16-7/27, ne  
Gommart, Cesar (St. Charles) New Orleans, h  
Goodman, Benny (St. Louis) St. Louis, 5/6-11, t; (Circle) Indianapolis, 5/19-23, t; (Riverside) Milwaukee, 5/26-6/2, t  
Gray, Chauncey (Beverly) New Orleans, ne

Gray, Glen (Capitol) NYC, 5/6-18, t; (Cavalier) Virginia Beach, Va., 7/15-21, h  
Guld, Chuck (Slapsy Macie's) Hwd., ne  
Hampton, Lionel (Earle) Philadelphia, 5/6-12, t  
Harrison, Cass (Henry Grady) Atlanta, Ga., b  
Hayes, Carlton (El Rancho) Las Vegas, Out 7/5, b  
Hayes, Sherman (On Tour) MCA  
Hayes, Eric (Colgate Aud.) Jersey City, Out 6/27, b



**EXPLANATION OF SYMBOLS:** b—ballroom; h—hotel; nc—night club; cl—cocktail lounge; r—restaurant; t—theater; cc—country club; rh—roadhouse; pc—private club; NYC—New York City; Hwd.—Hollywood; L.A.—Los Angeles; ABC—Associated Booking Corp. (Joe Glaser), 745 Fifth Avenue, NYC; FB—Frederick Bros. Corp., 75 E. Wacker Dr., Chicago; MG—Moe Gale, 48 West 48th St., NYC; GAC—General Artists Corp., RKO Bldg., NYC; MCC—McConkey Music Corp., 853 Seventh Ave., NYC; MCA—Music Corp. of America, 745 Fifth Ave., NYC; HFO—Harold F. Oxy, 8848 Sunset Blvd., Hwd.; WMA—William Morris Agency, RKO Bldg., NYC.

Hecker, Ernie (Fairmont) San Francisco, h  
Henderson, Skitch (Convention Hall) Asbury Park, N. J., In 5/17, b; (Surf) Virginia Beach, Va., 6/3-9, ne; (Steel Pier) Atlantic City, 6/11-21, b; (Moonlight) Cincinnati, 6/24-30, h  
Herbeck, Ray (Last Frontier) Las Vegas, h  
Herman, Woody (Howard) Washington, D.C., 5/27-6/2, t  
Howard, Eddy (Capitol) NYC, 5/19-26, t

James, Harry (Casino Gardens) Ocean Park, Calif., 6/3-7/28, b  
Jensen, Jens (Shy-Ann) Cheyenne, Wyo., ne  
Jerome, Henry (Edison) NYC, h  
Johnson, Buddy (Savoy) NYC, Out 6/2, b; (Apollo) NYC, 7/1-7, t  
Jones, Spike (On Tour) MCA  
Jurgens, Dick (Aragon) Chicago, Out 5/15, b; (Statler) NYC, 5/16-6/11, h

Kanner, Hal (Statler) Buffalo, b  
Kaye, Sammy (Palace) Youngstown, 5/16-18, t; (Buffalo) Buffalo, 5/19-25, t  
Keene, Bob (Savoy) Hwd., ne  
King, Henry (Mark Hopkins) San Francisco, In 5/18, h  
Kisley, Steve (St. Anthony) San Antonio, Out 5/25, h

Lang, Bob (Teen Town) Rochester, N. Y., Out 6/1, b  
LaSalle, Dick (Blackstone) Chicago, h  
LeWinter, Dave (Ambassador) Chicago, h  
Little, Austin (Bengalair) Oklahoma City, ne  
Lombardo, Guy (Riverside) Milwaukee, 5/26-6/1, t; (Radio City) Minneapolis, 6/3-9, t; (Chicago) Chicago, 6/10-28, t; (Waldorf-Astoria) NYC, 7/7-8/3, h  
Lombardo, Victor (Paramount) NYC, t  
Long, Johnny (Shamrock) Houston, 5/26-5/22, h  
Luby, Wayne (Pleasant View) Richmond, Ind.

Marino, Johnny (Copa) Pittsburgh, ne  
Martin, Freddy (Palace) Youngstown, 5/9-11, t; (Circle) Indianapolis, 5/12-14, t; (Edgewater Beach) Chicago, 6/10-30, h; (Waldorf-Astoria) NYC, 8/4-31, h  
Masters, Frankie (Stevens) Chicago, h  
Masters, Vick (Silver Spur) Phoenix, Ariz., ne  
McIntyre, Hal (On Tour) GAC  
McKinley, Ray (Deshler-Wallick) Columbus, O., 5/5-18, h  
Miller, Bill (Statler) Boston, h  
Millinder, Lucky (Paradise) Detroit, 5/6-12, t  
Moran, Noro (China Doll) NYC, ne  
Mooney, Art (Bill Green's) Pittsburgh, 5/6-19, ne  
Morgan, Russ (Palladium) L.A., 5/31-6/27, b  
Morton, Ray (Eddy's) Kansas City, r

Nagel, Freddy (Muehlebach) Kansas City, Out 5/10, h; (Peony Park) Omaha, In 5/10, b; (Riverview) Des Moines, In 6/10, b  
Neighbors, Paul (Claremont) Berkeley, Calif., 7/12-8/21, h  
Noble, Leighton (Ambassador) L.A., Out 5/24, b; (Claremont) Berkeley, Calif., In 5/24, b  
Nunez, Tommy (Delano) Miami Beach, h

Oliver, Eddie (Mocambo) L.A., ne  
Overend, Al (Skyline) Billings, Mont., ne  
Owens, Harry (St. Francis) San Francisco, In 6/7, h

Pablo, Don (Palm Beach) Detroit, ne  
Palmer, Jimmy (Rice) Houston, Out 5/19, h  
Pattor, Tony (Deshler-Wallick) Columbus, O., h  
Pearl, Ray (Schreder) Milwaukee, Out 5/29, h  
Petters, George (Blackhawk) Chicago, r  
Pettit, Emilie (Baker) Dallas, h  
Pruden, Hal (Olympic) Seattle, h

Ragon, Don (Casino) Quincy, Ill., 5/6-12, ne  
Raye, Charley (Del Rio) San Pedro, Calif., Out 7/1, ne  
Reid, Don (Oh Henry) Willow Springs, Ill., b  
Ramirez, Ernie (Morocco) Denver, Colo., ne  
Reed, Tommy (Claridge) Memphis, Out 5/6, h; (Troadero) Henderson, Ky., 5/13-26, ne  
Rogers, Eddy (Thunderbird) Las Vegas, 5/5-8/29, h  
Ruhl, Warner (Flame) Duluth, Minn., Out 6/24, ne  
Ryan, Tommy (Arcadia) NYC, b

Sacansa (Havana-Madrid) NYC, ne  
Sands, Carl (Oriental) Chicago, t  
Scheben, Larry (Jack Tar) Hot Springs, Ark., h  
Scott, William (Ambassador) NYC, h  
Stokes, Hal (Sherman) Chicago, h  
Stokes, Hal (On Tour) Allabrook-Pumphrey  
Straeter, Ted (Palmer House) Chicago, h  
Strong, George (Lakeside Park) Denver, 5/13-26, b; (Casino) Wall Lake, Mich., 6/10-16, b; (Claridge) Memphis, 7/1-7, h  
Sundy, Will (Statler) Detroit, h  
Stuart, Nick (Claridge) Memphis, 5/7-27, h  
Staulcup, Jack (On Tour) ABC

Thornhill, Claude (Glen Island Casino) New Rochelle, N. Y., 6/3-23, b  
Towne, George (Vogue Terrace) McKeesport, Pa., Out 5/8, b; (Peabody) Memphis, 5/23-6/12, h

Towne Jack (Le Coq Rouge) NYC, ne  
Tucker, Orrin (Aragon) Chicago, 6/21-7/31, b; (Elitch's) Denver, In 8/3, b; (Cavalier) Virginia Beach Va., 8/28-9/5, h  
Walker, Billy (Meadow Acres) Topeka, Kans., b  
Weems, Ted (Maceo's) Galveston, ne; (Claridge) Memphis, In 7-29, h  
Williams, Gene (Glen Echo) Glen Echo, Md., 5/14-27, h  
Williams, Griff (Lakeside Park) Denver, 6/10-28, b  
Winslow, George (Martinique) Chicago, r  
Wolver, Dick (Phillips) Hot Springs, Ark., r  
Welk, Lawrence (Roosevelt) NYC, Out 5/18, h; (Casino) Wall Lake, Mich., 6/24-30, b; (Elitch's) Denver, In 8/20, b

ZaBach, Florian (Mayflower) Washington, D. C., h  
Zelle, Joey (Ritz) Bridgeport, Conn., b

## Combos

Abbey, Leon (Harry's) Chicago, cl  
Allen, Red (Continental) Milwaukee, Out 5/8, h  
Aristo-Kats (Casino) Auburn, Ala., ne  
Armstrong, Louis (Falcon) Detroit, 5/10-23, ne; (Carnival) Minneapolis, 7/21-8/3, ne

Blue-Blue Three (Plantation) Fresno, Calif., ne  
Bell Tene Trio (Silver Spur) Brooklyn, ne  
Borr, Mische (Waldorf-Astoria) NYC, h  
Brudfish, Don & Clemens, Jane (Look-out) Covington, Ky., ne  
Brewer, Johnny (Bismarck) Chicago, h  
Broome, Drex (Commercial) Elko, Nev., h  
Butterfield, Billy (Nick's) NYC, ne

Calloway, Cab (Carnival) Minneapolis, 5/12-25, ne  
Cassell, Danny (Blackstone) Chicago, h  
Cassidy, Joe (Apollo) Chicago, cl  
Castellanos, Al (Belmont Plaza) NYC, h  
Chittison, Herman (Village Vanguard) NYC, ne  
Collins, Lee (Victory) Chicago  
Costers (Capitol Inn) Sacramento, Calif., h  
Coble, Vic (Shobar) Evansville, Ind., ne  
Cole Trio, Nat (Royal Roust) NYC, 5/5-25, ne  
Conn, Irving (Savoy Plaza) NYC, h  
Cooper, Allen (Island) NYC, r  
Corber, Gene (Forest Hills) Greenville, S. C., ne  
Cosmopolitans (Old Hickory) Chicago, cl  
Crayton, Pee Wee (Paradise) Detroit, 5/6-12, t; (State) Cincinnati, 5/13-29, t

Daily, Pete (Eddie Spivak's) Hwd., ne  
Dardanelle Trio (Park Sheraton) NYC, h  
Davis, Eddie (Larue) NYC, ne  
Dee Trio, Johnny (Hawaiian Palms) Linden, N. J., ne  
Deems, Barrett (Randolph Square) Chicago, cl  
Delta Rhythm Boys (Bagatelle) NYC, ne  
DeParis, Wilbur (Child's Paramount) NYC, r  
Deuces Wild (Carnival) Pittsburgh, ne  
DiMaggio, Vince (Sherman) Chicago, h  
DiLander, Isabelle (Chicago) NYC, ne  
Donn Trio (Marvel-Mar) Mill Valley, Calif., r  
Downs Trio, Evelyn (Rustic Cabin) Englewood, N. J., ne  
Dulin Trio, Constance (Wes Ramey's) Grand Rapids, Mich., cl  
Durso, Michael (Cocacabana) NYC, ne

Embassy Four (Red Feather) L. A., ne  
Ennio's (Ambassador) NYC, h  
Fields Trio, Irving (Senator) Atlantic City, h  
Flamingos (Miramar) Wheeling, W. Va., ne  
Four Shades of Rhythm (Bar O'Music) Chicago, cl  
Four Steps of Jive (Hollywood) Rochester, Minn., ne  
Four Tunes (Last Frontier) Las Vegas, h  
Fulcher Trio, Charles (Partridge Inn) Augusta, Ga., h

Gonzales, Leon (Crown Propeller) Chicago, ne  
Gordon Trio (Duluth) Duluth, Minn., h  
Graham, Hal (St. George) Brooklyn, h  
Haines, Cyril (Village Vanguard) NYC, ne  
Herman, Lenny (Congress) Chicago, Out 6/26, h  
Hickman, Chester (New Haven) Chicago, cl  
Hodges Trio, Freddie (Eau Claire) Eau Claire, Wis., h  
Holmes, Alan (Astor) NYC, h

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Odum Quartet, King (Chubby's) Camden, N. J., 5/16-29, ne  
Ory, Kid (Beverly) Hwd., ne  
Otis, Hal (Sherman) Chicago, h  
Palmer, Jack (Island) NYC, r  
Panchito (Versailles) NYC, ne  
Paris Trio, Norman (Ruban Bleu) NYC, ne  
Phillips Trio, Sonny (49 Club) Pueblo, Colo., ne  
Pierre, Al (Spruce Grove) Fairbanks, Alaska, ne  
Pritchard's Korny Klowns, Dave (Oakhurst) Somerset, Pa., Out 5/28, r

Raneh, Harry (Clic) Philadelphia, ne  
Ravel, Arthur (Larchmont Lodge) Larchmont, N. Y., ne  
Rohle, Chet (Cairo) Chicago, cl  
Russell, Pee Wee (Riviera) NYC, ne  
Scott, Dell (Tradewinds) Baton Rouge, La., ne

Shaw, Joel (Delmonico's) NYC, h  
Shaw, Milt (St. Regis) NYC, h  
Shearing, George (Cafe Society) NYC, ne  
Sheddy, Jack (Sir Francis Drake) San Francisco, Sundays, h  
Silhouettes (Last Frontier) Las Vegas, Out 5/12, h  
Singleton, Zutty (Club 47) Hwd., ne  
Skylarks (Bowman's) Aurora, Ill., cl  
Spanier, Muggsy (Jazz Ltd.) Chicago, ne  
Spogliaters (Hickory House) NYC, ne  
Stone, Kirby (Continental) Milwaukee, Out 5/15, ne; (Falcon) Detroit, 5/17-6/20, ne  
Struttin' Sam (19th Hole) NYC, ne  
Stylas (Commando) Henderson, Ky., Out 5/15, ne  
Sunsetters (Palomino) Cheyenne, Wyo., ne  
Sykes, Roosevelt (Hollywood) Chicago, cl  
Synco-ettes (Blue Heaven) Chicago, ne

(Modulate to Page 19)

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5-20-49

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# BEATS AND OFFBEATS

By ALAN ABEL

Columbus—A leading exponent of modern drumming recently passed away. He was Ariel Cross, of Des Moines, Iowa. Mr. Cross was a strong defendant of a policy which would place percussion on a par with other instruments. He is going to be missed by many for his dynamic and progressive ideas about promoting better drumming.

We are all aware of the unhealthy situation existing today that denies an up and coming drummer the opportunity to major in percussion in most universities. One outgrowth of this educational discrepancy is the feeling among many musicians that "drummers aren't musicians"—that "anybody can beat a drum."

## Sore Thumbs

Then, too, many drummers have this same attitude—one that makes too many of them stand out like a sore thumb when they are compared with the schooled drummer. Band leaders are beginning to search for drummers who can do more than just play "with a beat," and, little by little, drummers themselves are becoming more conscious of the training and technique required in order to play good drums. Slowly but surely, drumming can and will be recognized as the art it is. So let's keep those standards up high and in the meantime we can help each other improve the field as a whole by passing along helpful information.

Our drums are manufactured to stand all kinds of abuse, but their sound depends a lot on the way we tension heads and snares. Some drummers like a "tubby" snare tone. One reason for this is that no one can figure out what they're playing—everything sounds tricky

even if it is muddled. It's also easier to fake rolls on a tubby snare.

## Glassy

The opposite extreme is the drummer who likes the "glassy" snare sound. With heads tightened to the breaking point he can shock the boys in the band with his explosive effects. The happy medium, though, is a nice crisp tone that will blend well musically and also sound as a snare drum should.

To get this crisp effect, the batter head should be a little tighter than the snare head. Once you reach this tone, keep it by adjusting your heads only when weather conditions force you to compensate the tension. The best policy is to let the heads alone. Keep your drums away from excessive heat and rooms with constantly changing temperatures. Too many drummers are playing with their tomtom and base drum heads too tight and their snare heads too loose.

A little experimentation will show you the approximate tension to maintain to take advantage of the best possible tone to be had from your drums.

Many people have written in asking information about an easy way to become a good drummer. We have always had to release the sad news that there is no easy way and that there are a lot of special skills involved in order to become a good drummer. It all revolves around

## Draper Doubles



Phenix City, Ala.—New vocal soloist with the Frankie Schenk band is former single singer-pianist Helen Draper. Tall, red-haired, North Carolinian Helen occasionally sits at the keyboard now, as intermission feature, in addition to her regular vocal chores. The Schenk band finished a five-week date at the Club Royale in Savannah before opening at the new Chad's Rose room here.

training, practice, and experience.

To those who are curious about the art of drumming and are starting from the beginning, we might suggest a very unique and informative self-instructor that has just been released. If you are interested in this material, drop a line to Sidney David, c/o Ludwig and Ludwig, Elkhart, Ind.

Example I is a typical four bar drum solo. Work it out slowly at first until you can reach a moderate tempo and observe the sticking.

Example II is an example of what you might do with the accents in a four-bar break. Work it out as with Example I and again observe sticking. The more speed you can work this up to, the more effective it will be.

Example III shows a standard rhythmic figure. Note that the left stick is playing the same pattern as the right. This is excellent "on the job" training for a weak left hand.

(Ed. Note: Send questions to Alan Abel, 32 15th Avenue, Columbus, Ohio. Enclose self-addressed stamped envelope for personal reply.)

## Krupa, Dorsey To Play Canada Dates

Vancouver, B. C.—Gene Krupa due in for a one-nighter at the Exhibition Gardens on May 24, with Tommy Dorsey expected in June. British American Artists also announce the possibility of a Lionel Hampton date in either July or August.

The Kenny Almond boptet is set as intermission band for the Krupa one-nighter. The group, spotting many fine local musicians, is well known in this area. Personnel includes: Kenny Almond, trumpet; Dave Pepper, trombone; Ches Cotter, tenor and guitar; Ted Collins, piano; Leo Foster, bass, and Mickey McMartin, drums. Vocalist is Marilyn Frederickson.

Gracie Fields date at the Cave cancelled until fall "due to overseas commitments." Jacques Singer recently signed a three-year contract to continue as conductor of the Vancouver symphony orchestra. The symphony obtained a \$5,000 civic grant to keep out of the red.

—Marke Paize

## Op, Leader Purchase Corpus Christi Club

Corpus Christi—Frank Duprey, ex-club operator from Muskegon, Mich., and bandleader Hal Wasson have purchased the Riviera club here from Mike Frangos.

Wasson opened with a Dixie group in April. Unit features Dave Stout, pianist-arranger; Dutch Soldwell, trumpet, and Dave Rasbury, trombone.

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## PLATE I



## PLATE II



## PLATE III





## ARRANGERS' CORNER

By SY OLIVER and DICK JACOBS

New York—As we promised, this issue will be devoted to questions, so let's go. B. B. of New York wants to know if there is any way of copyrighting songs other than sending the usual \$4 to Washington? Yes, there is. By sending a copy of

the song to yourself via registered mail. While it isn't as official as a government copyright, it will stand up in any court of law.

V.S., of Montreal, comes in with that question of how to voice five reeds in the Glenn Miller-type voicing. Here's the illustration. By the way, if you don't have the five saxes, you can substitute a trumpet or trombone playing in felt hat.

### Ex. 1



P. B., of Findlay, Ohio, has a band of three brass and one sax and wants our opinion as to a suitable voicing. Here's our idea on the subject:

### Ex. 2



C.W., of Alhambra, Calif., wants to know what we suggest as a good way to get depth in big band arranging. The best thing we know is to use roots and fifths of chords on the bottom of the voicing and keep them low. Here's an example:

### Ex. 3



D.S.P., of Wethersfield, Conn., wants to know if a suspension must resolve to its chordal tone. By no means. Unresolved suspensions are quite common.

And a parting thought: Don't disguise the melody too much in the first chorus of your arrangement. Let the people know what the song is.

(Ed. Note: Send questions to Sy Oliver and Dick Jacobs, 1619 Broadway, New York 19. Enclose self-addressed, stamped envelope for personal reply.)

## The Dentist Advises

Chicago—Question—I play clarinet and my front teeth are crooked. I want to know if this condition has any effect on my getting a good tone.

Answer—If the teeth were straight you would have a truer tone. When the teeth are crooked there are apt to be false air currents, resulting in a tone of lesser quality.

Question—When back teeth are missing will it affect the embouchure?

Answer—If one or more of the back teeth are missing it does not necessarily alter or change the embouchure. It does, however, reduce the possibility of being able to maintain a strong, true tone.

(Ed. Note: Send questions to The Dentist Adviser, c/o Downtown, 203 N. Wabash Avenue, Chicago 1, Ill. Enclose self-addressed, stamped envelope for personal reply.)

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(Jumped from Page 17)

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Ventura, Charlie (Million Dollar) L. A., 5/10-16, t; (Blue Note) Chicago, 5/23-6/12, ne  
Villa, Vincent (Fort Hayes) Columbus, O., h  
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Carr, Helen (Marvel-Mar) Mill Valley, Calif., r  
Christy, June (Interlude) Kansas City, 5/6-19, ne  
Churchill, Savannah (Chubby's) Camden, N. J., 5/16-29, ne  
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Martin, Tony (Ches Paroo) Chicago, In 5/18, ne

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